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AUTHOR Arredondo, Patricia
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ABSTRACT

Writing exercises and materials contained in this supplemental Learning Activity Package (LAP) for language arts were developed for use with high school students. A LAP is defined as a unit of activities involving print and nonprint media and is written in a specified format designed to meet specific student needs on an individual basis. Suggestions for implementing LAPs in the classroom are addressed to the instructor. Six LAPs are included: Effective Word Choice (21 activities), The Essay (12 activities), Writing the Short Story, I and II (16 activities), and Writing About Literature (8 activities). Directions, goals, and specific objectives are outlined for each LAP. Sample worksheets are also included. (TA)

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SUPPLEMENTAL LEARNING ACTIVITY PACKAGES
SECONDARY

LANGUAGE ARTS - WRITING

VOLUME III

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DR. LINTON DECK, SUPERINTENDENT
ORANGE COUNTY SCHOOLS

ORANGE COUNTY CAREER DEVELOPMENT PROGRAM

ROBERT MEGOW, PROJECT DIRECTOR

JOHN MILLER, CURRICULUM RESEARCH ASSOCIATE AND
ASSISTANT TO THE PROJECT DIRECTOR

BILL RIPLEY, OCCUPATIONAL SPECIALIST AND INSERVICE COORDINATOR

PATRICIA ARREDONDO, CURRICULUM WRITER

410 Woods Avenue

Orlando, Florida 32805

CE 011 806

The following learning activity packages have been developed as academic supplements to the fused, job entry, individualized curriculum. They may be utilized for skill building, enrichment or to fulfill the state accreditation standards.

THE LEARNING ACTIVITY PACKAGE

Explanation of Terms and Definitions as Applied to Learning Activity Packages

learning activity package - a unit of activities involving print and non-print media and written in a specified format; designed to meet specific student needs on an individual basis.

goal - statement telling what the package is about and why it is important for the students to learn it. The State Standard number(s) applicable to the package is listed after the goal.

directions - information to students explaining method of "doing" the package, including a statement indicating minimum acceptable performance.

specific objectives - exact statements of what the instructor hopes the student will accomplish by doing the package.

activities - the actual things a student must do in order to meet the stated objectives.

materials and resources - sources (textbooks, films, tapes, etc.) to be used by the student in completing activities.

pretest - a test administered to the student before beginning a package to determine whether or not he actually needs the materials included.

post test - a test administered at the end of a completed package to determine if the student has met the objectives within the package.

evaluation - a listing of all objectives to be accomplished; each objective is checked by instructor to make sure stduent has accomplished it.

Implementing LAPS

Using individualized instruction, (LAPS), requires some changes in classroom methods. Since individualizing instruction allows the student to move at his own pace according to his particular abilities, it allows him to gain self-reliance; it also necessitates that the instructor assume the additional role of manager and director.

Individualized instruction prods the student to plot his own course, while the instructor acts as a guide to insure that course is a fruitful one.

The following suggestions are designed to aid the instructor in his new role as classroom manager and director.

1. For activities involving discussions, films, speakers, field trips or demonstrations by instructor, group participation is often necessary. In such cases the instructor should simply stop individual work on LAPS and proceed with group activities. If necessary, students may be briefly refreshed at the appropriate time on content of demonstration, film, etc., either by teacher, fellow student or printed outline of material covered.

   If available, a resource center containing films, tapes, etc., could also be utilized to alllow the student who has missed a group film showing, etc., to "catch up" individually.

2. Teachers often find themselves swamped with students clamoring to have activities checked, evaluation sheets signed, etc.

   A good method for avoiding this is to design a "Key" for each LAP (or at least for those activities where a "Key" method would be plausible), allow the student to grade his own LAPS and, if desired, complete his own evaluation sheet.

   This method has the advantage of allowing the student to see why he has "missed" a particular question. Seeing the correct answer will force him to re-evaluate his thinking and, thus, enhance the learning process. If he does not understand a particular answer, he has this opportunity to discuss it with the instructor and correct his thinking before taking the post test.

Secondly, by completing his own evaluation sheet, the student gains a sense of accomplishment as each activity is checked off and he evaluates his progress and recognizes any weak areas.

Of course there is the problem of the dishonest student who copies the "Key." The solution to this problem is to design a post test which is comprehensive enough to cover all material within a package. This post test is then graded by the instructor. At this time the student who has cheated in package completion will be exposed and can be instructed to redo the package's activities. This procedure shifts the responsibility for proper completion of LAPS to the shoulders of the student, eliminating irritating and unnecessary prodding by the instructor.

HINT: It is good idea to establish a permanent area for use of the "Key" to avoid its being misplaced.

3. One classroom procedure which avoids a great deal of confusion and use of teacher time is the development of a good filing system.

   It is a good idea to use a filing cabinet (boxes will do) to hold all LAPS, Keys, Supplemental material, etc., to be utilized by students. Label these clearly to allow the students to get materials as they are needed. This will eliminate the necessity of interrupting the teacher each time a resource is needed.

   HINT: If desired, students can be required to sign for materials on a sign out sheet.

4. A record should be made charting student progress in the completion of LAPS. The following example might be employed:

		LAP #1	LAP #2	LAP #3
Student's Name	Date Completed:			
	P.T. grade:			
	COMMENTS:			
" " "	" "			

5. Students often learn best by working in teams; pair or group students and allow them to work together whenever practical. Let brighter students help slower ones.

   If a student reaches an activity which requires a partner (role playing, etc.), ask if any other students in the class are about ready for the particular activity -- if so, let those students work together. If a student appears to be either far ahead or far behind in his activities, it may be necessary for the instructor to be the "Partner."

6. It might be helpful to post a printed list of class procedures and include the locations of various materials incorporated in LAPS.

7. If a few students are moving far ahead of the class, you may wish to design supplemental packages which go into greater depth on the subject being studied, or include "enrichment" activities within regular packages to be done by those who have exceptional capabilities.

8. Where the team approach is utilized and the student uses the same package in a number of classes, it is often wise for a teacher or teacher's aide to collect and distribute packages to avoid loss.

9. A file folder may be maintained for each student; evaluation checklists, indicating successful completion or stated objectives, should be faithfully filed in this folder. Pretests and post tests may also included as a part of the student's file.

10. It is also suggested that the instructor maintain a master copy of all materials used indicating necessary changes for purposes of future revision.

Though it does involve some changes in methods and philosophy, the individualized LAP approach has many advantages and great potential for meeting the needs of all learners. Through implementation of the above suggestions and additional ideas of your own, you will find it a rewarding and exciting teaching experience.

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VOLUME III

LANGUAGE ARTS - WRITING

1. Effective Word Choice
2. Writing the Essay
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EFFECTIVE WORD CHOICE

ENGLISH

LEARNING ACTIVITY PACKAGE

NAME ______________________________

INITIAL DEVELOPMENT

BY

SHIRLEE C. PATRICK - MID-FLORIDA TECHNICAL INSTITUTE

ORANGE COUNTY CAREER DEVELOPMENT PROGRAM
410 Woods Avenue
Orlando, Florida 32805

EFFECTIVE WORD CHOICE

I. Directions

1. Read the entire package carefully. If you need help, see the instructor.
2. See instructor for pretest.
3. Complete the learning activities.
4. Complete the post test.

   A score of 90% is needed on the English post test as evidence for successful completion of this package.

II. Goal: To develop in the English student the ability to express his thoughts more clearly and more precisely.

III. Specific Objectives

The student will

1. rewrite sentences and/or paragraphs which contain general nouns, verbs or adjectives to make them more vivid and specific.
2. identify assigned figures of speech.
3. given a list of words and expressions, identify all examples of colloquialism, cliches, idiomatic expressions, euphemism, and gobbledy gook.
4. write correctly 2 or 3 assigned paragraphs dealing with connotative meanings.

IV. Activities, Materials and Resources

1. Learn to spell, pronounce and identify examples of the terms on pages 4 through 6 of this package.
2. Use a dictionary and define the terms on pages 4 through 6 of this package.
3. Read and study the article "Choosing Charged or Neutral Words" on pages 7 through 12 of this package.
4. Complete the activity titled "Choosing the Most Exact Word" on page 13 of this package.
5. Read the article "Using Specific Words" on page 14 and 15 of this package.
6. Complete the activity titled "Arranging Terms from General to Specific" on page 16 of this package.
7. Read the article "Using Concrete Words" on pages 17 and 18 of this package.
8. Complete the activity titled "Choosing Concrete Words" on page 19 of this package.
9. Read the article "Using Exact Words" on pages 20 through 24 of this package.
10. Complete the activity titled "Making General Words More Specific" on page 25 of this package.
11. Complete the activity titled "Word Attitudes" on page 26 of this package.
12. Complete the activity titled "Charged Words" on page 27 of this package.
13. Complete the activity titled "Analyzing a Paragraph" on pages 28 and 29 of this package.
14. Complete the activity titled "Changing Charged Words" on pages 30 and 31 of this package.
15. Complete the activity titled "Changing Charged Words" on page 32 of this package.
16. Read and study the article "Influencing a Reader's Attitude" on page 33 and 34 of this package.

IV. Activities, Materials and Resources cont.

17. Complete the activity titled "Influencing the Reader" on pages 35 and 36 of this package.

18. Complete the activity "Identifying Words and Phrases" on pages 37 and 38 of this package.

19. Complete the activity "Using Abstractions" on page 39 of this package.

20. Complete the activity "Identifying Figures of Speech" on page 40 of this package.

21. Write a brief composition describing the memories from childhood that you have of Christmas or another holiday. Create and use some original figures of speech that suitable for the tone of your composition. Use pages 41 and 42 of this package for your composition.

EFFECTIVE WORD CHOICE

Worksheet for Activity #1 and 2: WORD LIST

TERMS

1. figure of speech ______________________

____

2. alliteration ______________________

____

3. simile ______________________

____

4. metaphor ______________________

____

5. personification ______________________

____

6. hyperbole ______________________

____

7. metonymy ______________________

____

8. irony ______________________

____

9. onomatopeia ______________________

____

10. apostrophe ______________________

____

11. euphemism ______________________

____

EFFECTIVE WORD CHOICE

Worksheet for Activity #1 and 2 cont.

12. connotation ______________________________

13. denotion ______________________________

14. implied meaning ______________________________

15. literal meaning ______________________________

16. gobbledy gook ______________________________

17. cliche ______________________________

18. trite expression ______________________________

19. slang ______________________________

20. colloquialism ______________________________

21. vulgarism ______________________________

22. profanity ______________________________

23. obscenity ______________________________

EFFECTIVE WORD CHOICE

Worksheet for Activity #1 and 2 cont.

24. synonyms ______________________________

____

25. standard (formal) usage ______________________________

____

26. idiomatic expression ______________________________

____

EFFECTIVE WORD CHOICE

Study Sheet for Activity #3: CHOOSING CHARGED OR NEUTRAL WORDS

In the summer of 1965 this story appeared in a Chicago newspaper:

CARDS 8, METS 7

The St. Louis Cardinals edged the New York Mets 8 to 7 Sunday as Bill White made a two-base hit, bringing in the deciding run in the twelfth inning. Earlier the Mets had held a 7 to 0 lead.

In a St. Louis paper, however, the story began like this:

CARDS CONQUER METS, 8–7

Fighting valiantly in spite of the New York Mets' seven-run lead, the world champion St. Louis Cardinals roared back to triumph over the New Yorkers in the twelfth inning as Bill White smashed a double to drive in the winning run.

In New York the report read this way:

METS COLLAPSE; FAIL IN 12TH

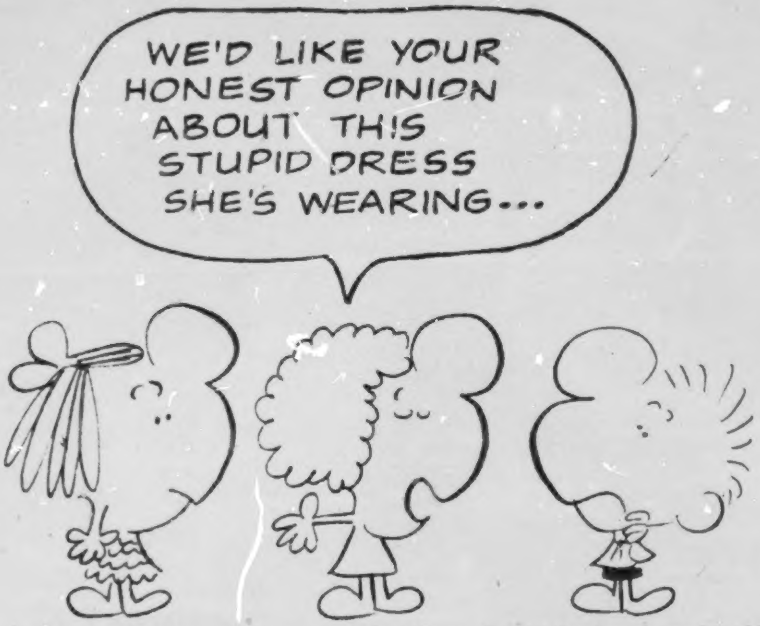
With an ease born of long practice, the Mets threw away a seven-run lead and surrendered to the St. Louis Cardinals in the twelfth inning when reliefer Shannon allowed St. Louis outfielder Bill White a long, game-ending double.

All three stories report the same event, yet they are very different. The story in the Chicago paper simply reports the facts. It is neutral: it does not reveal how the writer feels about the event. Looking at the other two stories, however, you can see that one writer is pleased and the other is disgusted.

Besides reporting the facts of the game, the New York writer shows his disgust for his hometown team. In his account, the third story, he stresses the failure of the Mets because he wants the reader to share his displeasure with the team. The St. Louis sportswriter, however, emphasizes the strengths of the Cardinals and shows that he is pleased with their victory.

As you know, a writer chooses words that are clear and appropriate to his reader. Often, in addition, he chooses words that show his own attitude and may affect his reader's attitude. When you want to make a reader feel a certain way about someone or something, you can use

Study Sheet for Activity #3 cont.


WE'D LIKE YOUR HONEST OPINION ABOUT THIS STUPID DRESS SHE'S WEARING...

charged words – words that not only inform the reader but appeal to his emotions. Words such as *fighting valiantly* and *roared back* not only tell the reader what happened but suggest success, achievement, superiority – and they show how positively the writer feels about his subject. On the other hand, words such as *threw away* and *surrendered* are clues to the writer's disappointment and disgust.

The Effect on the Reader

Consider the following sentence. How do you react to it?

> Water freezes at 32 degrees Fahrenheit and boils at 212 degrees.

Does that statement make you angry? Do you become sad and gloomy as you read it? Does it make you laugh? Of course not. You simply regard it as a piece of information. Any writer whose purpose is to explain some facts accurately and clearly uses such neutral words, which appeal to the reader's understanding. In most of your compositions, intended to explain something, you too strive to use neutral words.

When, however, a writer wants to influence or change the reader's feelings about a subject – to share his attitude as well as his knowledge – he uses emotionally charged words. Charged words are words that do

EFFECTIVE WORD CHOICE

Study Sheet for Activity #3 cont.

affect a person, that do make him feel one way or another. Take the following words, all of which refer to an odor but suggest different attitudes or feelings of the writer: *smell, stench, fragrance.* Which word is neutral? Which word is charged to give the reader a pleasant feeling? Which word is charged to give the reader an unpleasant feeling? If you were selling perfume, you would certainly favor *fragrance* over *stench.*

Here are two paragraphs meant to explain a new space project to a ninth-grade science class. Compare the underlined words and decide what the writer's attitude is in each case.

A A group of curiosity seekers is currently sending radio waves out into space on the wild supposition that there are intelligent beings on some distant planet who will receive the waves and answer them with radio waves of their own. These dreamers speculate that there must be many planets in the solar system that have the conditions to support intelligent beings. Extravagant sums of money are being squandered on the project, intended to expand our knowledge through the receipt of meaningless static.

B A group of experimental scientists is currently sending radio waves out into space on the theory that there are intelligent beings on some distant planet who will receive the waves and answer them with radio waves of their own. These scientists think that there must be many planets in the solar system that have the conditions to support intelligent beings. A great deal of money is being spent on the project, intended to expand our knowledge through the receipt of intelligible signals.

Contrast the words that are different in the two paragraphs:

Paragraph A	Paragraph B
curiosity seekers	experimental scientists
wild supposition	theory
dreamers speculate	scientists think
extravagant sums	a great deal
squandered	spent
meaningless static	intelligible signals

You can see that the writer of the first paragraph makes the whole idea of sending out the radio waves seem a bit foolish. After all, curiosity seekers with wild suppositions who speculate about nothing more than meaningless static are not likely to accomplish much. The writer of the second paragraph, however, sees the same people as experimental scientists investigating a theory, thinking that they may receive intelligible signals. The words he uses are fairly neutral.

The purpose of the paragraphs was to explain the space project, not attack it, and so the second is better than the first because the second

Study Sheet for Activity #3 cont.

writer uses neutral words. The audience, the ninth-grade science class, will find this paragraph more acceptable because they want a factual account rather than a slanted one. When a reader wants the facts about a subject, he is likely to resent the use of charged words and perhaps reject the writer's opinion altogether. A writer has to keep his readers in mind, then, in choosing words that will get the desired response.

Here is part of a letter a student wrote to the mayor of his city:

> The crime rate in our neighborhood is frightening. Gangs of vicious hoodlums roam the streets, smashing windows in buildings, setting fire to parked cars, and causing trouble any way they can. Our stores are faced with the constant possibility of theft, ranging from petty shoplifting to armed robbery. The corner drugstore was forced out of business because the owner was afraid to stay open after being held up twice in a month. A few days ago an elderly man was cruelly beaten by a teen-age mobster. We have several purse snatchings every week in the block where I live. When you are afraid to walk down the streets after dark in your own neighborhood, more adequate police coverage is needed.

The writer uses charged words that clearly communicate his attitude to the mayor. He gives details and examples to support his judgment, but his primary purpose is to convince the reader of the seriousness of crime in the neighborhood—and to move him to action. Also, the writer realizes that his reader, the mayor, will be interested not only in the facts of the situation but also in the feelings of the people.

The Need for Consistency

In his letter to the mayor the writer makes his attitude clear in his topic sentence. Reading his paragraph again, however, he may see some words that are not as strong as they could be, considering his feelings. In revising the third sentence of his paragraph, the writer may change *possibility* to *threat*, which has about the same meaning but suggests the feeling of fear and alarm as well. In the last sentence he may substitute *protection* for *coverage*, in order to emphasize his concern. *Threat* and *protection* are more in keeping with the rest of the words.

In a paragraph showing your attitude toward someone or something, you will ordinarily use charged words in your topic sentence, especially if it is the first sentence. Whether your controlling purpose is to explain why you think a certain novel is boring or to show why a certain girl is likable, let the reader know your attitude at the beginning. And then make sure the words in the rest of the paragraph reflect the same attitude.

After you have finished writing a first draft, look it over carefully, replacing any words that are inconsistent with the attitude you want to share with your reader.

EFFECTIVE WORD CHOICE

Study Sheet for Activity #3 cont.

A writer, knowing how powerful words can be, sometimes tries to choose words that will make his readers feel a certain way. For instance, the writer of the following invitation wants his readers to expect something pleasant so that they will accept his invitation.

> If you like tender, juicy, delicious barbecued chicken, don't miss the Athenians' benefit dinner Saturday, 6 P.M., at West High School.

What if he wrote it this way?—

> Don't miss the Athenians' benefit dinner Saturday, 6 P.M., at West High School, if you like soft, moist, dead chicken.

Of course the chicken will be dead, but *dead* is not likely to cause a guest's mouth to water. Nor do *soft* and *moist* have the same effect as *tender* and *juicy*.

Many words can make a person feel one way or another. The words that do not are called neutral words. When your purpose is to state only facts, you use neutral words. Occasionally, however, you write a composition in which you want to influence or change the reader's feelings toward a subject. Then you use charged words—words that affect the reader's emotions.

A writer who wants to share his attitude has to remember that writing is a two-way affair. Advertisers are especially aware of this. Suppose a real estate agent is trying to sell a house. Which of these three newspaper advertisements will he use?

> FOR SALE. A six-room house with three bedrooms and a bath and a half. The house is located on a 75-by-100-foot lot on Elm Street.

> FOR IMMEDIATE SALE. A spacious six-room home with three large, sunny bedrooms and a fully tiled bath and a half. The house is situated on a fully developed 75-by-100-foot lot in a desirable location on Elm Street near all city conveniences.

> STILL FOR SALE. A six-room structure with only three bedrooms. There is a bath on the ground floor, and the former owner has built a shower stall in the dry part of the basement. The building is on a 75-by-100-foot lot that will look presentable once some grass has been planted. The used house is on Elm Street, just outside city facilities.

Study Sheet for Activity #3 cont.

You probably have little trouble seeing that the second ad most clearly considers its audience. The writer of this ad, by careful choice of favorably charged words, makes the house sound attractive to a buyer. The first ad, using neutral words, does nothing more than give some basic information about size and location. The third ad certainly will not appeal to a buyer who wants an attractive home that he can enjoy right away. It presents the same facts but puts them in an unfavorable light. The writer has not thought about the negative effect of words like *used house, just outside city facilities,* and *dry part of the basement.*

The writer of the second paragraph chooses the kind of words that are likely to get the desired response from a reader, and he also makes sure that all his words fit the same positive attitude. If he had described a *spacious six-room home with three large, dingy bedrooms* instead of *sunny bedrooms,* the abrupt change of attitude would have jarred the reader and upset the entire favorable impression.

Choose words that will make a reader react toward your subject the way you want – either favorably or unfavorably. And check your composition carefully as you revise it, making sure that every word reflects the same feeling.

EFFECTIVE WORD CHOICE

Worksheet for Activity #4:

CHOOSING THE MOST
EXACT WORD

Directions: Underline the words which express the most exact meaning for each sentence.

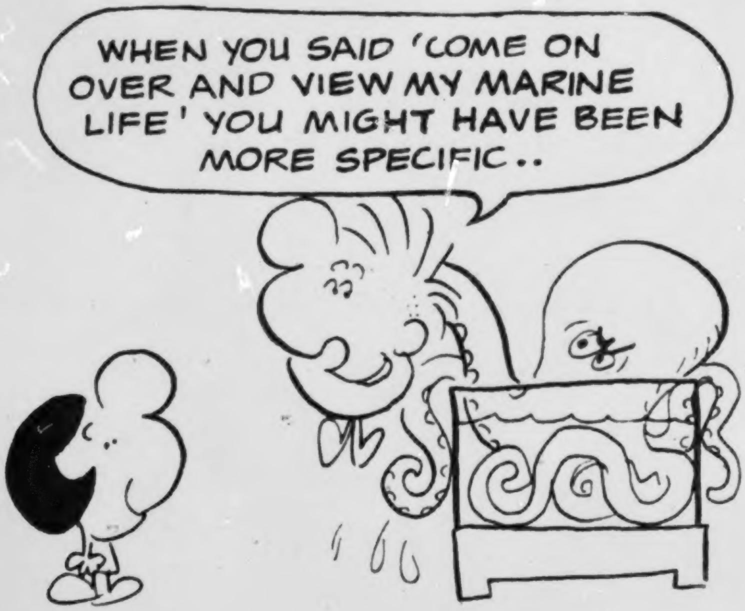
1. Dad (fiddled with, polished, worked on) the car until it sparkled.
2. A (noise, voice, gurgle) came from the crib.
3. A bell (went off, clanged, sounded) in the fire station.
4. He had an (embarassed, interesting, unusual) look on his face.
5. The wolf growled (loudly, oddly, ferociously) behind the bars.
6. Some birds serve man by eating (undesirable, bad, harmful) insects.
7. The famous Mississippi River steamboats were powered by a (wheel, paddlewheel, wooden wheel).
8. The foreman (said, snarled, remarked) "Get busy!" to the fat man.

EFFECTIVE WORD CHOICE

Study Sheet for Activity #5: USING SPECIFIC WORDS

Imagine how much confusion would exist in our world if people failed to use clear language. Imagine the delays. Here, for example, is one fictional auto mechanic asking help from another:

> Get that tool off the bench and bring me a pair of those whatchamacallits. Then hold your hand on the thing under the hood, and I'll pound on this gadget over here.


WHEN YOU SAID 'COME ON OVER AND VIEW MY MARINE LIFE' YOU MIGHT HAVE BEEN MORE SPECIFIC..

This mechanic is likely to be a long time fixing the car. Perhaps he could get his job done eventually, because his helper would ask questions and eventually figure out which tool was needed and where the whatchamacallits were. A writer, however, sends out his words on pieces of paper. The reader, unlike the mechanic's helper, does not usually have a chance to talk to the writer, to ask him questions. The words must be clear the first time.

EFFECTIVE WORD CHOICE

Study Sheet for Activity #5 cont.

Students at Krayton High School were asked to set down in writing what they thought could be done to improve the school. Here is one student's first draft:

> I think Krayton is a pretty good school right now. But some new things might be done in some of the classes to make them more interesting. A couple of the teachers in particular ought to be informed about the outside activities so they won't expect so much of us. What is really bad, though, is the way the Student Council has to operate under its faculty advisers. Something ought to be done about that, too.

The writer hoped to make some helpful suggestions. But if you were the principal of Krayton High School and honestly wanted to use student suggestions, just what would you do on the basis of this paragraph? You couldn't take any definite action, because the writer is not clear about what he wants to happen. He has used general rather than specific words. *Krayton is a pretty good school* does not give the reader any idea of just how it is good. And *some new things might be done* is not exact enough for anyone to take action. So it is all through that paragraph.

Here is the student's revised paragraph:

> I think Krayton has high scholastic standards right now. But it could be even better if more films and pictures were used in the English and history classes to get students to pay closer attention. Possibly Miss Adams and Mr. Raymond should be told about the club meetings on Thursday nights so they won't expect so much homework on Fridays. What is worst, though, is that the Student Council is not allowed to make decisions of its own. The student members, rather than the faculty advisers, should have the authority to make the council's decisions.

The recommendation is much clearer now because it is more specific. For example, instead of writing *new things might be done*, the student has suggested exactly what ought to be done. Now the principal can understand the message and, if he wants, act on it.

EFFECTIVE WORD CHOICE

Worksheet for Activity #6: ARRANGING TERMS FROM GENERAL TO SPECIFIC

Directions: From the two scrambled lists below, arrange the words from general to specific, with the most general word at the top and the most specific word at the bottom. Write your answers after the numbers 9 through 16 on the spaces below.

pen
writing tool
rod-shaped device
instrument

thing
9.
10.
11.
12.
ballpoint pen

livestock
cattle
beef cattle
mammal

vertebrate
13.
14.
15.
16.
Hereford

EFFECTIVE WORD CHOICE

Study Sheet for Activity #7: USING CONCRETE WORDS

Try to imagine a world made up only of ideas, not of things. In this world there is comfort, but no sun or fire giving off light and warmth: there is discomfort, but no freezing sleet or snow. It has beauty without any flowers, snow-capped mountains, blue lakes, tall buildings, orange sunsets. It has love without lovers, and patriotism, honor, and bravery without citizens or soldiers. There is fear and pain, but no trembling boys with bloody noses. There is rest but no beds or couches, cleanliness but no soap, knowledge but no books.

Or *can* you imagine such a world? Do you find it hard to think of beauty, bravery, or love without thinking of objects that suggest these ideas?

To explain his ideas, a writer often uses words that refer to objects the reader can see, hear, smell, taste, or touch. Such concrete words have a clearer, more exact meaning for a reader than abstract words referring to ideas or thoughts, which cannot be observed through the senses.

In the following paragraph a student (from California) explains why he doesn't like living in a certain place.

> People come from all over to live in Florida, but I would rather live almost anywhere else. In the summer the weather is very hot, humid, and uncomfortable. Year round, the pests, which seem to be everywhere, are annoying. Dangerous creatures abound on both land and sea. But most frightening of all are the unpredictable and uncontrollable elements, which cause great damage, destruction, and death. As far as I'm concerned, Florida is not the paradise they claim it is.

Reading over his paragraph, the writer finds that though he has supported his topic sentence with details, the details are not as clear and concrete as he would like. As he revises it, he looks for words that will do the job better.

> People come hundreds of miles, from New York, Cleveland, Duluth, to live in Florida, but I would rather live almost anywhere else. In the summer the heat rises in waves from the scorching pavements and moisture runs in rivulets down your face as your clothes stick to your clammy skin. Year round, poisonous spiders, snakes, and lizards crawl into your house, your bed, and even your shoes. Take a walk and you come face to face with hungry alligators in the swampy countryside. A swim at the beach can be painful if you tangle with the stinging tentacles of a Portuguese man-of-war. But most frightening of all are the sudden wild hurricanes and floods that rip whole towns apart, uprooting trees, overturning cars and houses, injuring or killing anyone in their path. As far as I'm concerned, Florida is not the paradise its Chamber of Commerce claims it is.

EFFECTIVE WORD CHOICE

Study Sheet for Activity #7 cont.

In that revision the greater clarity is mainly the result of the writer's choice of words. Compare:

First Draft	**Revision**
• the weather is very hot, humid, and uncomfortable	• the heat rises in waves from the scorching pavements and moisture runs in rivulets down your face as your clothes stick to your clammy skin
• seem to be everywhere	• crawl into your house, your bed, and even your shoes
• elements, which cause great damage, destruction, and death	• hurricanes and floods that rip whole towns apart, uprooting trees, overturning cars and houses, injuring or killing anyone in their path

The words in the revision are more concrete. They help you see clearly why the writer doesn't like Florida. You can see uprooted trees and overturned cars and houses, so you know just what he means by *damage* and *destruction*. You can imagine the heat rising in waves and the moisture running down your face, so you know exactly how it is *hot, humid, and uncomfortable*.

After you have written a first draft, check your words carefully. As you revise your composition, ask yourself if more concrete words will help a reader see your details more clearly.

EFFECTIVE WORD CHOICE

Worksheet for Activity #8: CHOOSING CONCRETE WORDS

Directions: For each sentence, **underline the more concrete of the two groups of words.**

1. The tourists flocked to see (the natural phenomenon, Old faithful geyser) erupt every hour.
2. The plump lady wore (a wild-looking head covering, a purple hat with feathers curling a foot above).
3. The landscape was (gray and treeless, boring).
4. The puppy (was excited, ran about in circles wagging its tail) at its master's return.

EFFECTIVE WORD CHOICE

Study Sheet for Activity #9: USING EXACT WORDS

The scene is an operating room in a large hospital. The patient is stretched out on the table. Several doctors and nurses stand at alert, ready to begin the delicate operation. Dr. Killcare, his gray eyes shining intently above his mask, calls hoarsely to one of the nurses, "Get me that thingamajig."

"You mean this thing with the black handle?" asks the nurse.

"No," says Dr. Killcare, turning around, "that funny-looking thing with the hook on the end." At this point the patient leaps from the table and runs screaming out of the room.

If that story is funny, it is because the situation is ridiculous. You know that no doctor would be ignorant of the names of his instruments. A doctor knows the difference between a scalpel and a trephine, and he refers to them by name. His communication with the attending nurse is always clear because he and she both know the precise names for things.

A careful writer uses exact words too. Whether he is writing a letter to a Russian student, an essay for a science class, an order to a motorbike manufacturer, instructions to a younger brother on how to operate a portable phonograph, or directions for a stranger, he chooses words that communicate his meaning precisely.

Here is the first draft of a short book review in which a student explains his reasons for liking a certain novel:

> *Gone with the Wind*, a really great book, holds your interest all the way to the end. It has a good plot, including scenes of the Civil War. The characters – whether good or bad – all seem very real. Scarlett O'Hara and Rhett Butler are especially interesting, not only because of their unusual good points but also because of their faults and the resulting difficulties. The author deals with the life of the times well. It is a long book, but events follow one another so quickly you can't put it down until you've finished it.

The writer begins the paragraph with a topic sentence, and he uses details to support his general idea. Still, the paragraph does not communicate his meaning clearly. Why not?

Look at the words the writer uses. What does *really great* mean in the first sentence? Does it mean that the book is exciting, famous, impressive, well written, or what? The word *great* has many meanings, and a reader cannot be sure which one is intended. What about the word *interesting?* What exactly does this say about the characters? Before the reader can understand the writer's meaning, he has to know exactly how the char-

EFFECTIVE WORD CHOICE

Study Sheet for Activity #9 cont.

acters are interesting. Are they proud, passionate, ambitious, hard-working, courageous, rash, heartless?

Specific Instead of General

Great and *interesting* are too general to tell the reader much: more precise, specific words are needed. In revising his paragraph, then, the writer should consider his words carefully to see that they are specific enough to express clearly what he wants to say.

Here is the student's revised paragraph:

> *Gone with the Wind*, a deeply moving novel, grips your emotions to the end. It has an action-filled plot, including battle scenes of the Civil War. The characters – whether hot-tempered, scatterbrained, weak, patient, or courageous – all seem drawn straight from life. Scarlett O'Hara and Rhett Butler, the heroine and hero, are especially fascinating, not only because they are brave, strong, and dashing, willing to fight for what they want, but also because they can be foolish, stubborn, and selfish, causing themselves and other people trouble and suffering. The author, Margaret Mitchell, vividly portrays the customs, manners, and attitudes of the South at the time of the Civil War. Although the novel is over 500 pages long, exciting events follow one another so quickly that you can't put the book down until you've finished it.

Many vague, general words have been replaced with more specific ones in that revision. Compare some of them:

First Draft	Revision
• really great book	• deeply moving novel
• holds your interest	• grips your emotions
• good plot	• action-filled plot
• good or bad	• hot-tempered, scatterbrained, weak, patient, or courageous
• deals with the life	• portrays the customs, manners, and attitudes

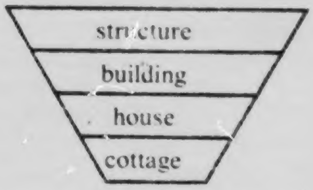
In addition, words such as *brave, strong, and dashing* and *foolish, stubborn, and selfish*, which refer to specific qualities, give the reader a clearer idea of what the writer means than words such as *good points* and *faults*, which refer to whole classes of qualities.

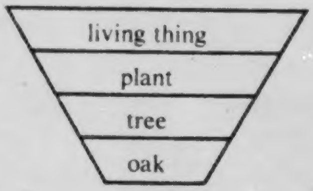
Usually the more specific a writer's words, the more complete is the meaning he communicates. If someone says a new *structure* is going up in the next block, he does not say much. *Building* says a little more, *house* quite a bit more, and *cottage* a lot more. Going from *structure* to *building* to *house* to *cottage* is going from the general to the specific.

EFFECTIVE WORD CHOICE

Study Sheet for Activity #9 cont.

Similarly, you can go from *living thing* to *plant* to *tree* to *oak*—with several steps separating the most general from the most specific.





Exact words not only make a composition clearer, they also make it stronger and more direct. One exact word often does the job better than several weak, vague words. Look at these examples:

Tommy went as rapidly as he could down the alley.
Tommy tore (*dashed, galloped, stormed, fled*) down the alley.

Mr. Ferguson was unable to make up his mind.
Mr. Ferguson was indecisive.

The old man looked at her with an angry expression on his face.
The old man glowered at her.

The family lives in an old house that is not in very good condition.
The family lives in a dilapidated shack.

In the second sentence of each pair, one or two exact words state the writer's meaning more strongly and more economically.

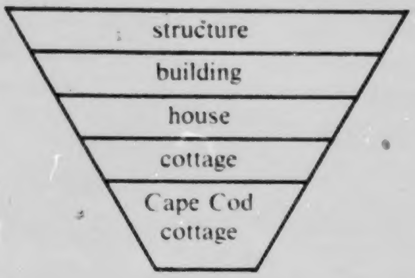
How specific a word you choose depends on your purpose, on the message you want to deliver. Few writers are too specific; the danger is in not being specific enough. The revised paragraph on *Gone with the Wind* was made clearer by the use of exact words.

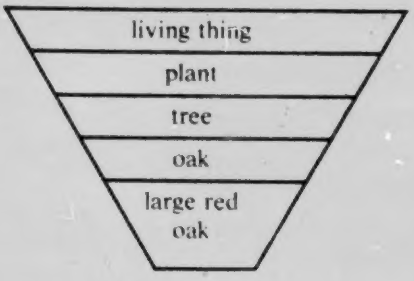
Besides substituting specific words for general words, the writer made his revised version still clearer by adding words, usually modifiers:

First Draft	Revision
• scenes	• battle scenes
• Scarlett O'Hara and Rhett Butler	• Scarlett O'Hara and Rhett Butler, the heroine and hero
• The author	• The author, Margaret Mitchell
• the times	• the time of the Civil War
• long	• over 500 pages long
• events	• exciting events

Study Sheet for Activity #9 cont.

Modifiers can help you be clear. If *cottage* is not specific enough, you can say *Cape Cod cottage;* if *oak* is not specific enough, you can say *large red oak.*





Just as in examining sentences, the best time to consider words carefully is after you have written a first draft. Once you have your ideas down on paper, even in rough form, it is easier to go back and find out whether you have stated them clearly enough for a reader to understand exactly what you mean.

Concrete Instead of Abstract

Another way to make your writing mean more to the reader is by using words that are not only specific but also strong and solid—that is, concrete. To see what is involved, read the first draft of another student's review of the same book:

> The changes the Civil War brought about in the life of the South are portrayed nicely in *Gone with the Wind.* Extravagant entertainments were the favorite pastimes of ladies and gentlemen in the antebellum South. Then, suddenly, the splendor, luxury, and graciousness were replaced by terror and destruction. The peaceful scene was turned into a holocaust. Finally, after the war ended, the perseverance, effort, and toil of the people in rebuilding their homeland signified a new way of life for the Southerners.

Though he already had a good paragraph, the writer revised it, looking for ways to make his ideas clearer to the reader:

> The changes the Civil War brought about in the life of the South are portrayed dramatically in *Gone with the Wind.* Lawn parties and lavish formal balls were the favorite pastimes of ladies and gentlemen in the antebellum South. Then, almost overnight, the fragrance of magnolia blossoms, mint juleps, and whole roasted pigs was replaced by the acrid

Study Sheet for Activity #9 cont.

smell of gunpowder and blazing barns and fields. The quiet green countryside erupted into an explosion-filled, blackened battlefield. Finally, after the war ended, the odors of sweat, of freshly plowed earth, of newly hewn lumber signified a new way of life for the Southerners, as the people struggled to rebuild their homeland.

Besides using more specific words in his revision, what else has the writer done? Compare some of the words:

First Draft	Revision
• extravagant entertainments	• lawn parties and lavish formal balls
• splendor, luxury, and graciousness	• fragrance of magnolia blossoms, mint juleps, and whole roasted pigs
• terror and destruction	• acrid smell of gunpowder and blazing barns and fields
• peaceful scene was turned into a holocaust	• quiet green countryside erupted into an explosion-filled, blackened battlefield
• perseverance, effort, and toil	• odors of sweat, of freshly plowed earth, of newly hewn lumber

Words such as *magnolia blossoms, whole roasted pigs, lawn parties, blazing barns,* and *freshly plowed earth* refer to things that can be seen or heard or smelled. These words are concrete. Words such as *splendor, graciousness, terror, destruction,* and *perseverance,* on the other hand, refer to ideas and feelings that have no existence outside people's minds. These words are abstract, the opposite of concrete. Obviously, words that draw a sharp picture are usually clearer than words naming an idea. Whenever he can, then, a writer uses words that are concrete as well as specific.

EFFECTIVE WORD CHOICE

Worksheet for Activity #10:

MAKING GENERAL WORDS MORE SPECIFIC

Directions: This paragraph about collies would be clearer if five general words were made more specific. On this paper write a word that is too general, followed by the most specific word (from the list in the box) that could be substituted for it.

Originally from Scotland, the collie came here during the colonial days. It is popular both as a working dog and as a family pet. The intelligence of the dog can be seen when a swell collie herds sheep. The collie's head is nice and it has unusual ears. It has a solid frame covered with pretty hair. Books, movies, and TV programs about Lassie have helped to popularize the animal.

superb, well-trained, good

nicely shaped, beautiful, narrow and tapered

half-erect, different, characteristic

soft, long and luxuriant, lovely

mammal, dog, collie

Worksheet for Activity #11: WORD ATTITUDES

Directions: The three expressions after each number are related in meaning. While one of them is fairly neutral, the others suggest favorable or unfavorable attitudes. After each number on your paper, write the favorably charged word first; after that, write the unfavorably charged word.

1. scrawny, thin, slender
2. jalopy, limousine, automobile
3. untidy, sloppy, casual
4. gourmand, hearty eater, glutton
5. move, shudder, flutter
6. prejudice, opinion, conviction

Favorably Charged Word	Unfavorably Charged Word
1.	
2.	
3.	
4.	
5.	
6.	

EFFECTIVE WORD CHOICE

Worksheet for Activity #12:

CHARGED WORDS

Directions: Say that the following paragraph is from an article submitted to a magazine. You are the unbiased magazine editor, and you want to inform your readers rather than influence their attitudes. Find all the words and phrases that reflect too much of the author's attitude. Then list ten of these charged words or phrases on the lines below.

Success for the Potentials may be just around the corner. The trio has struggled, often unsuccessfully, to the point where, suprisingly enough, their amateurish treatment of "Swell Sell" has met with modest success. The untrained voices of Dean and Ed seem to blend more or less with that of Terri, the only female in the group. Their songs are usually loud, in a monotonous rhythm, and seldom pitch-perfect. By resorting to echo chambers and other tricks, they have artificially improved the sound of their off-key records. Their tone-deaf followers have somehow discovered the appeal of the group and have squandered thousands of dollars to make the Potentials potentially rich.

1. ____________________
2. ____________________
3. ____________________
4. ____________________
5. ____________________
6. ____________________
7. ____________________
8. ____________________
9. ____________________
10. ____________________

EFFECTIVE WORD CHOICE

Worksheet for Activity #13: ANALYZING A PARAGRAPH FOR ATTITUDES

Directions: After you read this paragraph, answer the questions that follow it.

Grass skirts, flower leis, and whitesand beaches bring to mind a popular vacation spot. Hawaii, our fiftieth state, is composed of some of the fairest and richest islands in the Pacific. Each year thousands of vacationers travel to this paradise of gleaming beaches and sparkling blue waters. Here a tourist can enjoy all the water sports: swimming, boating, fishing, surfing and water skiing. The lush, green islands overflow with palm trees, flowers, fruits, and wildlife. Abundant moisture and fertile soil make Hawaii a leading producer of pineapples and sugar cane. A visitor can also find rocky, barren islands if he wants to see nature in solitude. Bird refuges have been established on at least two such islands. So whether you want companionship or solitude, recreation or rest, try Hawaii.

1. Write the first three words of the topic sentence in the paragraph.

____

____

____

2. Does the topic sentence reflect a favorable or unfavorable attitude toward the subject?

____

3. Write the two words in the topic sentence that tell you this attitude.

____

____

4. List seven other words in the paragraph that reflect this same attitude.

____

____

____

____

Worksheet for Activity #13 cont.

5. Find a sentence that uses two words that are not consistent with the writer's attitude. Write those two words.

EFFECTIVE WORD CHOICE

Worksheet for Activity #14: CHANGING CHARGED WORDS

Directions: Each sentence below has one word or phrase that is charged either favorably or unfavorably. After you find that word or phrase, rewrite the sentence to give the opposite impression by changing the charged word or phrase to one that has the same meaning but is charged in the opposite direction. Then underline the word or phrase you have substituted.

Example: He has old-fashioned ideas.

Revision: He has time-tested ideas.

1. The mayor is a well-known political boss.

2. Mrs. Anthony is a fussy housekeeper.

3. You can buy all kinds of cheap paint at Gilson's store.

4. My friend was persuaded to buy the car by the high-pressure salesman.

5. The principal is hesitant about making decisions.

6. Unlike his brother, Jim is fat.

EFFECTIVE WORD CHOICE

Worksheet for Activity #14 cont.

7. Jane is very self-confident.

8. The paratrooper foolishly **stormed** into the empty farmhouse.

9. Everyone tried to persuade him, but he was firm in his beliefs.

10. Hitler was a strong leader of Germany in the 1930's.

EFFECTIVE WORD CHOICE

Worksheet for Activity #15:

STAYING WITH ONE ATTITUDE

Directions: In the paragraph below, the writer has suggested his attitude in his first sentence, the topic sentence. His attitude is one of humorous, good-natured criticism. Your job is to select the one word or phrase in each set of parentheses that reflects the attitude expressed in the topic sentence. Underline the word or phrase you choose.

My dad is probably the world's worst golfer. He plays every weekend, but never improves. When he is on the fairway, he (displaces, removes, scoops up) more ground than an earthmover. On the green he lines up the ball to putt, but it usually (wobbles crazily, goes, moves) off in another direction. Golfing has cost him (money, a lot, a fortune) for lost golf balls. He (cusses, talks, speaks) loudly to his friends and partners. Everyone knows him. When he looks for caddies, they (flee, hide, walk away) in sheer terror of him. If he plays eighteen holes, he will probably (destroy, damage, bend) that many clubs. His golf score is (large, bigger than normal, like the national debt). Let's face it. I guess my dad is just a (weak, poor, rotten) golfer.

EFFECTIVE WORD CHOICE

Study Sheet for Activity #16: INFLUENCING A READER'S ATTITUDE

Do you approve of security devices, such as hidden cameras, in stores and offices, or do you resent them as an invasion of privacy? How does the writer of the following paragraph feel about the subject?

> It is getting harder and harder for people to do sneaky things. Security devices in banks now take pictures of suspicious persons on the floor so that would-be bank robbers can be identified. Many stores now have large, convex mirrors conveniently placed where the store manager and clerks can observe anyone in the store and thus prevent possible pilfering. There is also radio gear placed in many offices to monitor conversations and to determine whether employees are tending to their work. We are truly entering an age in which people will be carefully watched at all times and be unable to do dishonest things.

The writer clearly believes in the use of security devices. His attitude is revealed by the charged words he uses. Compare the underlined words with those in the following paragraph.

> It is getting harder and harder for people to find privacy. Hidden cameras in banks now take pictures of customers on the floor so that would-be bank robbers can be identified. Many stores now have large, convex mirrors shrewdly placed where the store manager and clerks can spy on anyone in the store and thus prevent alleged pilfering. There is also snooper gear hidden in many offices to eavesdrop on conversations and to determine whether employees are tending to their work. We are truly entering the age in which people will be spied on at all times and be unable to act natural.

There is a sharp difference between those two paragraphs. While each one discusses the same details, the underlined charged words show that the two writers feel very differently about their subject. To show his distrust of people, the writer of the first paragraph uses such words as *sneaky* and *suspicious*. He wants a reader to feel that the devices are necessary for his *security*. The writer uses words that are charged to make the reader react favorably to the use of mirrors and radio gear.

The negatively charged words in the second paragraph, however, make clear that its writer is opposed to the use of such instruments. The writer does not have to come out and say in so many words that he is opposed; his words make his attitude clear. Instead of speaking of *security devices,*

Study Sheet for Activity #16 cont.

he speaks of *hidden cameras*. Store managers and clerks *spy on* people rather than *observe* them. The writer sees *snooper gear* as *hidden* in offices to *eavesdrop* on conversations, rather than *radio gear* being *placed* to *monitor* the conversations. The two sets of terms appeal to different feelings.

Both writers feel strongly about the subject. And since both want to influence their reader's attitude, they choose words that are charged with feeling—either positively or negatively.

It is before you begin writing a composition that you decide what your purpose is—whether simply to report facts or to influence the reader's attitude toward the subject. But the best time to make sure that all your words fit your purpose is after you finish the first draft. Then you can examine them carefully, changing the ones that can be made more effective.

EFFECTIVE WORD CHOICE

Worksheet for Activity #17: INFLUENCING THE READER

Part I. Directions: This sports article has had some important parts removed - words and phrases that reflect the writer's favorable attitude toward his subject. Rebuild the paragraph by selecting the most positively charged words or phrases, which will help the writer share his attitude with the reader. Write your choices in the blanks provided.

Faced with the possibility of ____________________ in the race for the season's pennant, the Peotone Lankeys ____________________ called on a ____________________ in the game Friday. Mike Hoffman, their ____________________ shortstop, who has been ____________________ injuries all season, was sent to the plate in the last of the ninth. He ____________________ when he walked and he ____________________ when he swung. Hitting a ____________________, Hoffman struggled toward first, only to ____________________ on a brilliant throw from Lancaster's center fielder. His ____________________ effort was not enough.

1. an upset defeat, collapse, failure
2. desperately, hopelessly, hopefully
3. last resort, valued veteran, has-been
4. only substitute, better-than-average, record-holding
5. benched by, fighting, crippled by
6. stumbled, staggered, limped painfully
7. was off balance, missed wildly, looked ridiculous
8. line drive, short fly, blooper
9. became an easy out, be cut down, be robbed of a hit
10. clumsy, heroic, foolish

Part II. Directions: If you are like many people who watch or listen to commercials, you probably have wished you could rewrite one in a humorous way. Here is your chance. Replace each of the numbered words, which are

EFFECTIVE WORD CHOICE

Worksheet for Activity #17 cont.

Directions cont: positively charged, with a word that is related in meaning but is negatively charged. In other words, make the candy sound as unattractive and indigestible as you possibly can.

Looking for something to satisfy your (1. sweet tooth)? Don't stop until you discover Rocks Candies. Open a box of Rocks and sniff that (2. aroma). Bite into one of those candies with its (3. firm) chocolate outside and its (4. creamy) mint inside. Eat another and another. Rocks is the ultimate in (5. old-fashioned) quality.

1. ____________________
2. ____________________
3. ____________________
4. ____________________
5. ____________________

EFFECTIVE WORD CHOICE

Worksheet for Activity #18: IDENTIFYING WORDS AND PHRASES

Directions: Label the following expressions as colloquialisms, synonyms, cliches, slang, gobbledy gook, euphemism or idiomatic expressions.

______________________ 1. ignorant, illiterate
______________________ 2. lose out
______________________ 3. wait for
______________________ 4. gala occasion
______________________ 5. swindle
______________________ 6. financially embarassed
______________________ 7. fresh as a daisy
______________________ 8. chip off the old block
______________________ 9. each and every
______________________ 10. casualties
______________________ 11. work, toil
______________________ 12. different form
______________________ 13. foul up
______________________ 14. dig ya!
______________________ 15. abdomen
______________________ 16. ex pectorate
______________________ 17. multifarious
______________________ 18. early, premature
______________________ 19. wages, salary
______________________ 20. thrifty, frugal

Worksheet for Activity #18 cont.

________________________ 21. accede to

________________________ 22. break even

________________________ 23. a bad lot

________________________ 24. cupid

________________________ 25. imbibe

EFFECTIVE WORD CHOICE

Worksheet for Activity #19: USING ABSTRACTIONS

Directions: Choose three (3) of the following abstractions and write a paragraph explaining at least one meaning (connotation) the word may have for you. Define the word by using specific examples, developing an incident, or citing examples. Be sure that the final sentence of the paragraph gives an impression of finality, just as does the final paragraph of a longer theme.

1. freedom
2. fun
3. happiness
4. success
5. security
6. equality
7. honesty
8. pleasure
9. friendship
10. maturity
11. courage
12. art
13. prejudice
14. utopia
15. guilt
16. cowardice
17. love
18. gossip
19. charity
20. justice

EFFECTIVE WORD CHOICE

Worksheet for Activity #20: IDENTIFYING FIGURES OF SPEECH

Directions: In the blanks provided, identify the figure of speech of each as simile, metaphor, personification, hyperbole, metonymy, irony, apostrophe, onomatopoeia, or euphemism.

____________________ 1. She sells sea shells down by the seashore.

____________________ 2. We are reading Shakespeare.

____________________ 3. Justice lamented the dead.

____________________ 4. The flowers nodded to her as she passed.

____________________ 5. Thy soul was like a star.

____________________ 6. How the bells tinkle, tinkle, tinkle!

____________________ 7. I am hungry enough to eat a mule.

____________________ 8. Money talks!

____________________ 9. Bob was quite inebriated at the affair.

____________________ 10. Time, you old gypsy man, will you not stay?

____________________ 11. Judas was an honorable man.

EFFECTIVE WORD CHOICE

Worksheet for Activity #21: WRITTEN COMPOSITION

EFFECTIVE WORD CHOICE

Worksheet for Activity #21 cont.

EFFECTIVE WORD CHOICE

ENGLISH

LEARNING ACTIVITY PACKAGE

PRETEST

NAME ______________________________

1. From those words found in parentheses, underline the one which conveys the most exact meaning.

   a. Dad (fiddled with, polished, worked on) the car until it sparkled.

   b. A (noise, voice, gurgle) came from the crib.

   c. A bell (went off, clanged, sounded) in the fire station.

   d. He had an (embarassed, interesting, unusual) look on his face.

   e. The wolf growled (loudly, oddly, ferociously) behind the bars.

   f. Some birds serve man by eating (undesirable, bad, harmful) insects.

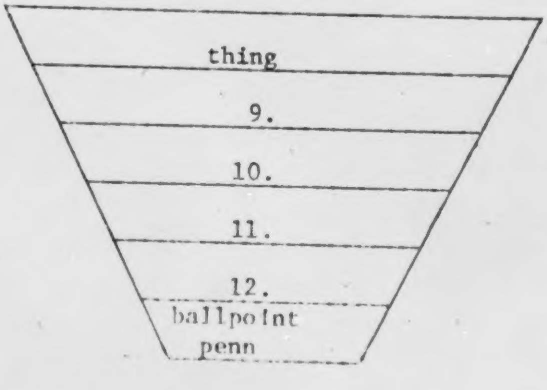
   g. The famous Mississippi River steamboats were powered by a (wheel, paddlewheel, wooden wheel).

   h. The foreman (said, snarled, remarked) "Get busy!" to the fat man.

2. Arranging Terms from General to Specific.

   Directions: From the two scrambled lists below, arrange the words general to specific, with the most general word at the top and the most specific word at the bottom. Write your answers after the numbers 9 through 16 on the spaces below.

pen
writing tool
rod-shaped device
instrument



EFFECTIVE WORD CHOICE

ENGLISH

LEARNING ACTIVITY PACKAGE

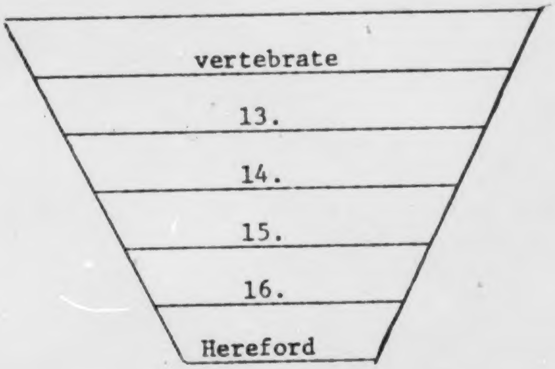
PRETEST cont. NAME ______________________

livestock

cattle

beef cattle

mammal



3. Choosing Concrete Words

Directions: For each sentence underline the more concrete of the two groups of words in parentheses.

a. The tourists flocked to see (the natural phenomenon, Old Faithful geyser) erupt every hour.

b. The plump lady wore (a wild-looking head covering, a purple hat with feathers curling a foot above).

c. The landscape was (gray and treeless, boring).

d. The puppy (was excited, ran about in circles wagging its tail) at its master's return.

4. Determining Word Attitudes

Directions: The three **expressions** after each number are related in meaning. While one of them is fairly neutral, the others suggest favorable or unfavorable attitudes. Write the favorably charged word first; after that, write the unfavorably charged word.

EFFECTIVE WORD CHOICE

ENGLISH

LEARNING ACTIVITY PACKAGE

PRETEST cont. NAME ______________________________

a. scrawny, thin, slender

____

b. jalopy, limousine, automobile

____

c. untidy, sloppy, casual

____

d. gourmand, hearty eater, glutton

____

e. move, shudder, flutter

____

f. prejudice, opinion, conviction

____

5. Recognizing Charged Words

Directions: Say that the following paragraph is from an article submitted to a magazine. You are the unbiased magazine editor, and you want to inform your readers rather than influence their attitudes. Find all the words and phrases that reflect too much of the author's attitude. Then list ten of these charged words or phrases on the lines below.

Success for the Potentials may be just around the corner. The trio has struggled, often unsuccessfully, to the point where, suprisingly enough, their amateurish treatment of "Swell Sell" has met with modest success. The untrained voices of Dean and Ed seem to blend more of less with that of Terri, the only female in the group. Their songs are usually loud, in a monotonous rhythm, and seldom pitch-perfect. By resorting to echo chambers and other tricks, they have artificially improved the sound of their off-key records. Their tone-deaf followers have squandered thousands of dollars to make the Potentials potentially rich.

PRETEST cont.

NAME ______________________________

6. Analyzing a Paragraph for Attitude

Directions: After you read this paragraph, answer the questions that follow it.

Grass skirts, flower leis, and white sand beaches bring to mind a popular vacation spot. Hawaii, our fiftieth state, is composed of some of the fairest and richest islands in the Pacific. Each year thousands of vacationers travel to this paradise of gleaming beaches and sparkling blue waters. Here a tourist can enjoy all the water sports: swimming, boating, fishing, surfing, and water skiing. The lush, green islands overflow with palm trees, flowers, fruits, and wildlife. Abundant moisture and fertile soil make Hawaii a leading producer of pineapples and sugar cane. A visitor can also find rocky, barren islands if he wants to see nature in solitude. Bird refuges have been established on at least two such islands. So whether you want companionship or solitude, recreation or rest, try Hawaii.

a. Write the first three words of the topic sentence in the paragraph.

PRETEST cont. NAME ______________________

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b. Does the topic sentence reflect a favorable or unfavorable attitude toward the subject?

____

c. Write the two words in the topic sentence that tell you this attitude.

____

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d. List seven other words in the paragraph that reflect this same attitude.

____

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e. Find a sentence that uses two words that are not consistent with the writer's attitude. Write those two words.

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EFFECTIVE WORD CHOICE

ENGLISH

LEARNING ACTIVITY PACKAGE

PRETEST cont.

NAME ______________________

7. **Making General Words More Specific**

Directions: This paragraph about collies would be clearer if five general words were made more specific. Write a word that is too general, followed by the most specific word (from the list in the box) that could be substituted for it on the lines below.

Originally from Scotland, the collie came here during colonial days. It is popular both as a working dog, and as a family pet. The intelligence of the dog can be seen when a swell collie herds sheep. The collie's head is nice and it has unusual ears. It has a solid frame covered with pretty hair. Books, movies, and TV programs about Lassie have helped to popularize the animal.

superb, well-trained, good

nicely shaped, beautiful, narrow and tapered

half erect, different, characteristic

soft, long and luxuriant, lovely

mammal, dog, collie

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EFFECTIVE WORD CHOICE

ENGLISH

LEARNING ACTIVITY PACKAGE

PRETEST cont.

NAME ______________________________

8. Label the following expressions as colloquialisms, synonyms, cliche, slang, gobbledy gook, euphemism or idiomatic expression.

____________________ a. ignorant, illiterate

____________________ b. lose out

____________________ c. wait for

____________________ d. gala occasion

____________________ e. swindle

____________________ f. financially embarassed

____________________ g. fresh as a daisy

____________________ h. chip off the old block

____________________ i. each and every

____________________ j. casualities

____________________ k. work, toil

____________________ l. different from

____________________ m. foul up

____________________ n. dig ya!

____________________ o. abdomen

____________________ p. expectorate

____________________ q. multifarious

____________________ r. early, premature

____________________ s. wages, salary

EFFECTIVE WORD CHOICE

ENGLISH

LEARNING ACTIVITY PACKAGE

PRETEST cont. NAME ______________________________

______________________________ t. thrifty, frugal

______________________________ u. accede to

______________________________ v. break even

______________________________ w. a bad lot

______________________________ x. cupid

______________________________ y. imbibe

9. Choose three (3) of the following abstractions and write a paragraph explaining at least one meaning (connotation) the word may have for you. Define the word by using specific examples, developing an incident, or citing examples. Be sure that the final sentence of the paragraphs gives an impression of finality, just as does the final paragraph of a longer theme.

1. freedom
2. fun
3. happiness
4. success
5. security
6. equality
7. honesty
8. pleasure
9. friendship
10. maturity
11. courage
12. art
13. prejudice
14. utopia
15. guilt
16. cowardice
17. love
18. gossip
19. charity
20. justice

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PRETEST cont. NAME ______________________

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10. Changing Charged Words

Directions: Each sentence below has one word or phrase that is charged either favorably or unfavorably. After you find that word or phrase, rewrite the sentence to give the opposite impression by changing the charged word or phrase to one that has the same meaning but is charged in the opposite direction. Then underline the word or phrase you have substituted.

Example: He has old-fashioned ideas.
Revision: He has time-tested ideas.

1. The mayor is a well-known political boss.

____

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2. Mrs. Anthony is a fussy housekeeper.

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3. You can buy all kinds of cheap paint at Gilson's store.

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PRETEST cont. NAME ______________________

4. My friend was persuaded to buy the car by the high-pressure salesman.

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5. The principal is hesitant about making decisions.

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6. Unlike his brother, Jim is fat.

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7. Jane is very self-confident.

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8. The paratrooper foolishly stormed into the empty farmhouse.

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9. Everyone tried to persuade him, but he was firm in his beliefs.

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10. Hitler was a strong leader of Germany in the 1930's.

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PRETEST cont. NAME ______________________________

11. Staying with One Attitude

Directions: In the paragraph below, the writer has suggested his attitude in his first sentence, the topic sentence. His attitude is one of humorous, good-natured criticism. Your job is to select the one word or phrase in each set of parentheses that reflects the attitude expressed in the topic sentence. Underline the word or phrase you choose.

My dad is probably the world's worst golfer. He plays every weekend, but never improves. When he is on the fairway, he (displaces, removes, scoops up) more ground than an earthmover. On the green he lines up the ball to putt, but it usually (wobbles crazily, goes, moves) off in another direction. Golfing has cost him (money, a lot, a fortune) for lost golf balls. He (cusses, talks, speaks) loudly to his friends and partners. Everyone knows him. When he looks for caddies, they (flee, hide, walk away) in sheer terror of him. If he plays eighteen holes, he will probably (destroy, damage, bend) that many clubs. His golf score is (large, bigger than normal, like the national debt). Let's face it. I guess my dad is just a (weak, poor, rotten) golfer.

12. In the blanks provided, identify the figure of speech of each as simile, metaphor, personification, hyperbole, metonymy, irony, apostrophe, onomatopoeia or euphemism.

______________________________ a. She sells sea shells down by the seashore.

______________________________ b. We are reading Shakespeare.

______________________________ c. Justice lamented the dead.

PRETEST cont.

NAME ______________________________

______________________ d. The flowers nodded to her as she passed.

______________________ e. Thy soul was like a star.

______________________ f. How the bells tinkle, tinkle, tinkle!

______________________ g. I am hungry enough to eat a mule.

______________________ h. Money talks!

______________________ i. Bob was quite inebriated at the affair.

______________________ j. Time, you old gypsy man, will you not stay?

______________________ k. Judas was an honorable man.

13. Write a brief composition describing the memories from childhood that you have of Christmas or another holiday. **Create and use some original** figures of speech that are suitable for the tone of your composition.

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PRETEST cont. NAME ______________________________

EFFECTIVE WORD CHOICE

ENGLISH

LEARNING ACTIVITY PACKAGE

POST TEST NAME ______________________

A. Choosing the Most Exact Sentence

Directions: After each number below are three sentences on the same subject. Choose the most exact of the three sentences and write its letter after the appropiate number on your paper.

___ 1. a. We were looking for a house on Dunder Street.

b. We were looking for a small building on Dunder Street.

c. We were looking for a one-story white frame house on Dunder Street.

___ 2. a. The man caught the suspect between the two buildings.

b. The policeman caught the suspected bank robber between the bank and the theater.

c. The policeman caught a man in the area between the bank and the theater.

___ 3. a. A certain type of construction permits high, wide, lightweight walls.

b. A certain type of construction allows for certain advantages.

c. Steel construction permits great height, broad spans, and lightweight walls.

___ 4. a. A Greek who lived in the fourth century B.C. was one of the world's greatest thinkers.

b. Aristotle, a Greek who lived from 384 to 322 B.C., was one of the world's greatest thinkers.

POST TEST cont. NAME ____________________

c. A certain Greek who lived long ago was a great man.

___ 5. a. Great Salt Lake in Utah, the largest salt lake in America, is about 75 miles long and 20 to 50 miles wide.

b. Utah's Great Salt Lake, about 75 miles long and 20 to 50 miles wide, is enormous.

c. The largest salt lake is about 75 miles long and 20 to 50 miles wide.

___ 6. a. A German composer is regarded by many musicians as the founder of the modern school of music.

b. A man from a great German family of musicians is regarded as the founder of modern music.

c. The German composer Johann Sebastian Bach is regarded by many musicians as the founder of modern music.

___ 7. a. Ground meat is sold and served under various names.

b. Hamburger is often bought in the markets as ground beef and served in restaurants as Salisbury steak.

c. Ground meat is frequently available as a consumer item where people shop or eat.

___ 8. a. Sometimes a particular vehicle carries passengers quickly and conveniently.

POST TEST cont. NAME ______________________________

b. Some buses transport many people quickly and conveniently.

c. An English double-decker omnibus carries dozens of passengers quickly and conveniently.

___ 9. a. A famous mammal of Australia is a marsupial.

b. A particular Australian animal is the best-known marsupial.

c. The Australian kangaroo is the best-known marsupial.

___ 10. a. Vatican City, the indpendent papal state in the northwest section of Rome, covers 108 acres.

b. There are 108 acres of land in Rome which make up part of a separate state.

c. An independent state known as Vatican City is located in the northwest section of Rome.

B. Making Sentences More Specific

Directions: Revise each sentence below by replacing a general word with a more specific word or group of words.

Example: He was looking for a building at the edge of Derbytown.
Revised: He was looking for a large red barn at the edge of Derbytown.

1. I saw a movie Tuesday night.

____

____

POST TEST cont.

NAME ______________________

2. A friend and I bicycled over to Thirteenth Street.

3. Huckleberry Finn and his friend Jim had an interesting adventure drifting down the Mississippi River.

4. Home permanents, on the other hand, have several advantages.

5. The late movies on television are usually bad.

6. The students at our school are good during assemblies.

7. The short story "The Strangest Game" was very unusual.

8. Carol had a nice outfit on at school today.

EFFECTIVE WORD CHOICE

ENGLISH

LEARNING ACTIVITY PACKAGE

POST TEST cont.

NAME ______________________________

9. My brother Frank and I used to go over to Jim's house a lot.

____

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10. Monty, the ace right-hander, practiced throwing different pitches.

____

____

C. Using Specific, Concrete Words

Directions: The next paragraph contains words or groups of words that should be made clearer. List all the words in that sentence that are too general or abstract (if there are not any, write "none"). Then substitute more specific or concrete words they replace.

These facts will help you revise: Coyotes, found in burrows in the western and central states, are about half the size of a full-grown, six-foot wolf and can be identified by their gray coats, their long, bushy tails, and their doglike bark. Because coyotes are vicious predators, hunters often collect five dollars for each one they kill, plus what they get for the skins, which are made into scarves or trimming for coats and suits.

1. The coyote, which resembles both a dog and a wolf, is native to some states. 2. Also called a prairie wolf, the coyote is somewhat smaller than a wolf. 3. It is pretty long but slender, and has a dull-colored coat and a flashy tail. 4. The coyote's bark is like the bark of a certain pet. 5. Coyotes, like wolves, are terrible when hungry or cornered. 6. They live in certain types of places in the plains, and at night they hunt other animals, including sheep and chickens. 7. They are noted for their fierceness. 8. Frequently hunters get something for killing a coyote. 9. Occasionally a hunter will bag an especially large coyote, one over four feet long. 10. Coyotes' pelts are sometimes used for accessories for wearing apparel.

EFFECTIVE WORD CHOICE

ENGLISH

LEARNING ACTIVITY PACKAGE

POST TEST cont.

NAME ______________________

D. Choosing Concrete Words

Directions: For each sentence, underline the more concrete of the two groups of words in parentheses.

1. The water in the pool was (cool and clean, pretty good).
2. If bananas are not picked (at the proper time, before they ripen), they will spoil in shipment.
3. After the accident, the child needed to be (given sympathy, told that his puppy was not badly hurt).
4. Behind the Jacksons' new house is (a patio garden, and attractive area).

POST TEST cont. NAME ____________________

5. The suits on sale were (a great bargain, marked down from $55 to $32.50).

EFFECTIVE WORD CHOICE

ENGLISH

LEARNING ACTIVITY PACKAGE

EVALUATION

NAME ______________________

The student can

	Date Completed	Initials
1. rewrite sentences and/or paragraphs which contain general nouns, verbs, or adjectives to make them more vivid and specific.		
2. identify assigned figures of speech.		
3. given a list of words and expressions, identify all examples of colloquialism, cliches, idiomatic expressions, euphemism, and gobbledy gook.		
4. write correctly 2 or 3 assigned paragraphs dealing with connotative meanings.		

WRITING THE ESSAY

ENGLISH NAME________________

LEARNING ACTIVITY PACKAGE

INITIAL DEVELOPMENT

BY

SHIRLEE C. PATRICK - MID-FLORIDA TECHNICAL INSTITUTE

ORANGE COUNTY CAREER DEVELOPMENT PROGRAM

410 Woods Avenue

Orlando, Florida 32805

WRITING THE ESSAY

I. Directions

1. Read the entire package carefully. If you need help, see the instructor.

2. See instructor for pretest.

3. Complete the learning activities.

4. Complete the **English post test.**

   A score of 85% is needed on the english post test as evidence for successful completion of this package.

II. Goal: To develop in the **English** student a familiarity with the essay as a means of self-expression.

III. Specific Objectives

The student will

1. define and state the primary purpose of the essay in writing.

2. name, explain and differentiate between the two broadly defined types of essays in writing.

3. list in chronological order the five steps taken before beginning an essay.

4. list and define in writing the three types of outlines.

5. define and use parallel structure as used in outlining.

6. list at least five ways of beginning an essay.

III. Specific Objectives cont.

7. list at least four means of developing an essay.
8. list at least three ways of concluding an essay.
9. list the four parts of every essay.
10. write a well-organized essay.

WRITING THE ESSAY

IV. Activities, Materials and Resources

1. Read and study the information in "Outlining" on pages 4 through 18 of this package.
2. Complete the activity on pages 19 through 24 of this package.
3. Read and study "Essay I" on pages 25 and 26 of this package.
4. Compose an essay entitled "My Ambition" on pages 27 through 29 of this package. Submit your package to the instructor for evaluation of this essay.
5. Read and study "Essay II" on page 30 of this package.
6. Compose an essay titled "The World I'd Like to Live in" on pages 31 through 33 of this package. Submit your package to the instructor for evaluation of the essay.
7. Read and study "Essay III" on pages 34 and 35 of this package.
8. Compose an essay based on a quotation on pages 36 through 38 of this package. Submit your package to the instructor for evaluation.
9. Read and study "Essay IV and V" on page 39 of this package.
10. Compose 2 essays beginning with unexplained titles on pages 40 through 44 of this package.
11. Compose a topic outline as directed on pages 45 through 47 of this package.
12. Complete the activity "Correcting an Outline" on pages 48 through 51 of this package.

WRITING THE ESSAY

Study Sheet for Activity # 1: OUTLINING

There are two main kinds of outlines: the topic outline, in which the ideas are stated in words or brief phrases (not in sentences), each with a number or letter to show order and relative importance; and the sentence outline, in which the ideas are expressed in complete sentences. The topic outline is easier to make and quite sufficient for most purposes.

1. Place the title above the outline. It is not one of the topics within the outline itself.
2. Do not use the terms "Introduction," "Body," and "Conclusion" in the outline. These are not topics to be discussed in the composition; they are organizational units in the writer's mind.
3. Number main headings with Roman numerals; letter the subtopics under each main heading with capital letters. Divisions of subtopics, in descending order of importance, are given numbers and letters as follows: Arabic numerals, small letters, Arabic numerals in parentheses, small letters in parentheses.
4. Indent subtopics so that all corresponding letters or

WRITING THE ESSAY

Study Sheet for Activity # 1 cont.

numbers are in a vertical line.

NUMBERS, LETTERS, AND INDENTIONS IN OUTLINE FORM

I.
A.
B.
1.
2.
a.
b.
(1)
(2)
(a)
(b)
II.
A.
B.

5. Never allow a subtopic to stand alone; use two or more subtopics, or none at all. Subtopics are divisions of the topic above them, and a topic cannot be divided into fewer than two parts.
6. Begin each topic and subtopic with a capital letter; otherwise, capitalize only proper nouns and adjectives. In a topic outline, do not follow topics with a period.
7. All main topics should be parallel in form; each group of subtopics should be parallel in form. For example, if the first main topic is a noun,

Study Sheet for Activity # 1 cont.

the other main topics must also be nouns; if the first subtopic under this main topic is an adjective, the corresponding subtopics must also be adjectives.

In the following example, both main topics and subtopics are incorrectly worded.

I. There are two kinds of science. (sentence)
A. Working in pure science (gerund phrase)
B. Applied science (noun and modifier)
II. Personality (noun)
A. A good scholar (noun and modifiers)
1. General aptitude (noun and modifier)
2. Has special skills (verb, noun, and modifier)
B. Curiosity (noun)
C. Enthusiastic (adjective)

Now study the first two sections in the complete outline given below. Notice that the main topics I and [illegible] have been made parallel in form, and that they match III. Each group of subtopics consists either of a single noun or a noun and a modifier.

WRITING THE ESSAY

Study Sheet for Activity # 1 cont.

PREPARING FOR A CAREER IN SCIENCE

I. Basic types of science careers

  A. Pure science

  B. Applied science

II. Personal characteristics of the science student

  A. Scholarship

    1. General aptitude

    2. Special skills

  B. Curiosity

  C. Enthusiasm

III. Academic training of the science student

  A. High school courses

  B. College courses

  C. Extracurricular activities

WRITING THE ESSAY

Study Sheet for Activity # 1 cont.

Definition and Purpose What is an essay? What is its purpose? What makes a good essay? How can I get started?

No English teacher has failed to hear these questions -- and others like them -- from his students, often followed by the plaintive, "Why do we have to write essays, anyway?" In fact, most English teachers anticipate the complaints, attempt to answer them before they are made, and expect them as a routine part of the response to composition assignments.

Essays are written discussions of limited topics, centered around a specific idea and written with a definite purpose. Essays are compositions or themes based on personal experience or borrowed sources and classified as descriptive, narrative, expositive, or argumentative.

By definition, an essay is limited to ideas surrounding a restricted subject; therefore, the essay is usually rather short. Some authorities have described an essay as "talking on paper." While this definition has a certain validity, it fully expresses neither the scope nor the limitations of the essay.

The primary purpose of an essay is to express the opinions and ideas, the responses and beliefs, of the writer concerned with a particular object.

Frequently a teacher may ask his students to write essays before they feel they know anything about theme writing. First student essays are often assigned simply for the purpose of teacher diagnosis, in order for the teacher to examine and evaluate his students' preparation and ability.

Types. In attempting to understand what an essay is, one must first understand that there are two broadly defined types of essays: the formal and informal. Each of the two types involves a different style of writing, but both have the same general objectives.

The informal essay is written in a more chatty, less serious vein than the formal essay. Depending on the subject and one's approach to it, the informal essay may be amusing, illustrative, entertaining, edifying, charming, stimulating. It should never be dull (for that matter, no essay should ever be dull).

WRITING THE ESSAY

Study Sheet for Activity # 1 cont.

The formal essay, as its label suggests, is written in a more serious style with particular care that no colloquialism, no conversationally acceptable but formally questionable grammar, finds its way into the essay. The formal essay may also include documentation, authoritative support for a point the writer wishes to make.

A student writer must first determine whether his subject demands a formal or an informal treatment. He should not, as one instructor said, "wear a tuxedo to a picnic."

The four general classes of discourse may be listed as follows: description, narration, exposition, and argument. A descriptive essay is concerned with the representation of a thing or a person, an object or an idea, and with details of appearance. A narrative essay relates an experience or an action and is told with some attention to chronological details. The expositive essay is the form of discourse used to explain (directions for making something or doing something or telling how a thing works). The argumentative essay is persuasive discourse in which the writer attempts to sway the reader to an acceptance of some idea and is written in the knowledge of a certain degree of reader-resistance which makes it necessary to persuade.

Approach. It is necessary before one begins writing to analyze his subject as carefully as he can do so. If the subject has been assigned, as the first essay topics in this book are assigned, the student must first decide what he wishes to explain or prove or how he wishes to inform or entertain. He may do so by following the steps listed below.

1. In a sentence -- one sentence which may be used in your composition -- state the purpose. Example:

Subject:	My home town
Title:	Home Is Where The Heart Is
Thesis:	Founded in 1718, my home town has grown into a progressive and beautiful city; it offers much to both its residents and to tourists.

Study Sheet for Activity # 1 cont.

2. In a list, not necessarily in the order to be used, jot down as many ideas as you can quickly find about your subject. Example: founding, location, size of the town, population, growth and expansion past ten years, population in 1900, industries, the sea and its effect, early settlers, people today, homes, schools, young people and their future in the town, appearance to the tourist, problems facing the town today.

3. Decide how many of those ideas can be effectively used in the assigned theme. Then decide how each idea can be expanded so that it will play a significant part in the essay. Draw from personal experience, conversations with friends, reading. Be careful to give the source of any direct quotation. Try to put new ideas into your own words, based on your own experiences.

4. If a title has not been given, try to find an interesting title which may at the same time it introduces and labels also serve to limit and set the general tone of the theme.

5. After the subject has been carefully analyzed and ideas have been shuffled and sifted and selected and a title chosen, make an outline.

Outline. There are several ways of stating an outline: in sentence form; in topic form; in paragraph form. The foundation elements of the outline remain the same whatever form is used. Parallel structure must be used in stating the major topics and sub-topics. Items of the same rank must be stated in the same manner.

The easiest way to be sure that items in an outline are parallel is to use all sentences or all nouns and noun phrases throughout the entire outline. Make sure that there are also at least two divisions (or sub-topics) or none at all. One sub-topic is not enough. If the topic cannot be divided into more than one part, it is stated incorrectly. Examples of sentence outlining and topic outlining follow.

Study Sheet for Activity # 1 cont.

Example: Sentence Outlining (Partial)

HOME IS WHERE THE HEART IS

I. My home town is Baytown, Florida.
    A. Baytown was founded in 1718.
    B. Baytown is located on the Gulf Coast of Florida not far from Pensacola.
    C. Baytown has a population of 15, 694.
        1. In 1950 the population was only 9, 682.
        2. In 1900, there were approximately 800 people in Baytown.

II. The sea has had a lasting effect on Baytown, its people and its growth.
    A. Many residents are commercial fishermen.
    B. Shrimp and oyster factories are important industries.
    C. The sea has brought many tourists to Baytown the year-round.
    D. Even the typical architecture of the community reflects its nearness to the sea.

III. Residents of Baytown are, in general, friendly and courteous, among themselves and to strangers.
    A. There is much informality in the customs of our people.
    B. The town is not so large that people have lost their neighborly interest in others and their knowledge of others' lives.

Example: Topic Outlining (Partial)

HOME IS WHERE THE HEART IS

I. My home town
    A. Founding
    B. Location
    C. Population
        1. Population today
        2. Population in 1950
        3. Population in 1900

WRITING THE ESSAY

Study Sheet for Activity # 1 cont.

II. The sea and its effects
  A. Commercial fishermen
  B. Shrimp and oyster factories
  C. Tourists
  D. Architecture

III. Residents
  A. Informality
  B. Neighborliness

Beginning the Essay. There are methods by which one may avoid the trite beginning of an essay. Some students seem to think that the only way to begin writing on any subject is either to repeat the title or to imply it in the first line.

If beginning an essay is your problem--if you find it difficult to begin in an interesting manner, try beginning with an anecdote, a short illustrative incident or example upon which you can build. Or you may wish to begin with a direct quotation (though that is probably a weak introduction since quotations may be used more effectively later). You may also begin with a statistic, a question, a simple statement of purpose, or an unusual or paradoxical fact about your subject.

Try to capture the reader's interest with your opening sentence. A good test to apply to your beginning is simple: Would it interest you if the paper had been written by someone else?

You may wish to read several essays before you begin the assignments in this package. You can find examples of good essays in current magazines like the Reader's Digest or the Saturday Review of Literature or the U. S. News and World Report or The New Yorker or any number of other good magazines. A brief study of such essays will show you how excellent writers begin their essays and the manner in which they pursue their subjects.

WRITING THE ESSAY

Study Sheet for Activity # 1 cont.

Subjects. One of the cardinal rules of effective composition, simply stated, is this: A person writes best about the things he knows best. You would be wise to avoid those subjects about which you have only limited or sketchy knowledge. If you know a great deal about automobiles, for example, and are given a choice as to subject, write about cars (first limiting your subject to a particular type, or your first car, or a similar topic).

In order to improve your essays, learn to listen and look, a suggestion easier stated than followed. Watch for amusing incidents you can write about; observe interesting people; listen for different speech patterns of the people around you; find some way to record unusual expressions; make a habit of building striking metaphors and similes. Do whatever you can to keep your writing from being trite.

Phrases and Words of Transition. It is necessary to give one's composition coherence and unity. But how does one move in a composition from one thought to another and at the same time make the many ideas in an essay "hang together"?

One way "to change cars on the single track of a short composition" is to learn to use phrases and words of transition that shift the reader from one point to another. The phrases and words also bind a succeeding thought more closely to that which preceded it.

Below is a list of words and phrases of transition. Learn them and use them in your writing: now, therefore, consequently, nevertheless, at this time, at this point, afterward, at the same time, thus, however, in the meantime, meanwhile, though, after that, as I said, of course, on the contrary, in short, moreover, similarly, on the other hand, soon, while, for example, for instance, as a result, furthermore, here, hence.

Development. Every essay has a title, an introduction, a body, and a conclusion. The development of the essay may be done by these means: details, examples, comparison, definition, repetition, and contrast. The use of details and examples and comparisons will keep your essay from appearing to be hollow, "beating-around-the-bush" writing.

Study Sheet for Activity # 1 cont.

The qualities one should develop in an essay are these: unity (oneness, singleness of purpose and thought); coherence (hanging together so that one thought grows from and out of the other); and completeness (having no loose ends, no avenues half-traveled; subject thoroughly covered).

In writing the paragraphs which develop your essay, try to be sure that each of your paragraphs has a topic sentence (ordinarily the first sentence in the paragraph but not necessarily). The topic sentence is the heart of the paragraph; everything in the paragraph should evolve from it and explain or expand it or move toward it and define or describe.

Concluding the Essay. Every composition should have a clear and definite ending. The worst essays written by students sometimes seem to have been ended only because the page ended at that point or a certain number of words had been written or the student suddenly developed writer's cramp.

It may be possible to end an essay by summarizing main points or answering a question posed earlier in the paper. You may use an anecdote to emphasize your conclusions or you may end with a sentence showing that the subject has practical value. At any rate, end with some statement that is not simply an afterthought, though your conclusion in most themes need not be a point-by-point summary.

Revising, Rewriting, Proofreading. Even the best writers make a habit of revising their written work. Why, then, should a student be content to write hastily and without revision when he is obviously far from expert? Yet many students make no real effort to polish their compositions.

A good rule to follow in trying to make sure that your essay makes sense and is properly organized is to read the composition aloud before attempting to revise it. Read it exactly as you have written it, inserting necessary words or phrases or punctuation as you read. It is interesting to note that often an essay will lack words which the student writer will insert if the teacher makes him read the essay aloud. Curiously, he will be able immediately to sense or to correct his own errors -- which he might just as easily have corrected before he turned the essay in as a completed assignment.

WRITING THE ESSAY

Study Sheet for Activity # 1 cont.

You must learn to proofread your themes carefully, thereby saving yourself both embarrassment over possible failure and an additional expense of time you may not easily be able to afford.

Summary. It is important that you learn to express your thoughts with ease and with as high a grade of effectiveness as possible. Instruction in English classes offers for most of you your last opportunity for formal training, for assistance, and direction in learning to communicate your ideas to others.

Essays are the most common type of writing required of high school and college students. Learning to write essays with ease will help you to progress to more difficult writing experiences -- the research paper or creative writing (short stories, poetry, etc.).

To repeat: An essay is a written discussion of a limited topic, revealing the individual ideas of a writer in a highly personal style, either formally or informally, with a specific purpose to fit the type of theme.

Rules and Notes to Remember

This list of rules, principles, and suggestions will help you to write your themes more carefully. Learn them and follow them.

1. Avoid using indefinite pronouns. Particularly avoid using they and it unless the antecedents are clear. Do not use second person unless you are referring specifically to the reader (which is unlikely since the teacher will be your only reader). Check to see whether each you has been used correctly.
2. Be sure to keep your verb tenses in order. Do not shift construction from one time to another without reason.
3. Proofread your papers for punctuation. It is as bad to over-punctuate as to omit punctuation. Ask yourself why you have used a certain punctuation mark. Can you find a valid grammatical reason for each mark of punctuation you have used?

Study Sheet for Activity # 1 cont.

4. Read your papers carefully before you hand them in. For all essays in this book, write your rough drafts on other paper, proofread, correct, revise, and polish, then write on the pages provided for you.

5. A good outline is like an architect's preliminary sketch. It helps you understand better what you need to cover and at which point you wish to say it. The outline helps to give organization and unity to your paper.

6. Every essay needs a good introduction. Try to find a way to introduce your paper that will be interesting.

7. Make sure that a paragraph deals with only one topic and that succeeding paragraphs are connected to the ones before by sticking to your general theme. Use words and phrases of transition to move from one point to another.

8. Be sure that you conclude your paper with some degree of effectiveness. It may be possible to summarize your main points or to answer a question you have asked or to use an anecdote to underline your conclusions. A summarizing sentence will generally be sufficient in a short theme.

9. Do not use contractions except in direct discourse.

10. Avoid misspelling words. Avoid questionable diction. Use a dictionary (every student should own a good dictionary and a good thesaurus).

11. Always place quotation marks outside commas and periods.

12. Do not write run-on or fused sentences or sentence fragments.

13. Avoid the comma splice or comma fault.

14. Use parallel structure in lists, in making comparisons, and in using coordinate conjunctions.

15. Properly divide your essay into paragraphs.

Study Sheet for Activity # 1 cont.

16. Do not divide one-syllable words. Divide words following a syllable. In words with double consonants, the words may be divided by placing the hyphen between the consonants, if the syllable ends there also. Example: beginning may be divided by placing the hyphen between the doubled consonant -- begin-ning.

17. Apostrophes are used with nouns to indicate possession. Apostrophes are not used with most pronouns to indicate possession.

18. Place modifiers close to the word or group of words they modify.

19. In direct discourse, a new paragraph should begin each time the speaker changes.

20. With quoted material of more than one paragraph, quotation marks are placed at the beginning of each paragraph and at the end only of the last paragraph.

21. Semicolons separate independent clauses (closely related sentences, in effect, which you want to place in the same sentence).

A Final Check List For You

Before handing in your essay, you should ask yourself these questions in turn and check your essay for answers.

1. Is my central idea valuable enough to interest the reader, to hold his interest?

2. Is there a clear statement of my central idea in this theme? Where is that statement? Can I do anything to make this part of my composition clearer?

WRITING THE ESSAY

Study Sheet for Activity # 1 cont.

3. In the essay, have I shown that I know what I have written about?

4. Have I developed my essay in a logical manner by using detail, example, contrast, comparison, definition, or repetition?

5. Is each paragraph necessary?

6. Does each paragraph contain a topic sentence and is each paragraph complete with acceptable transitions from one idea to another?

7. Have I written in a style appropriate to my subject? Have I used any dull, trite, prosaic expressions that should be eliminated? Is my style consistent in this composition from beginning to end?

WRITING THE ESSAY

Worksheet for Activity # 2

Direction: Complete the following questions:

1. What is an essay?

   ____

   ____

2. What are the two broadly defined types of essays?

   ____

   ____

3. What are the main differences between these two types?

   ____

   ____

   ____

   ____

4. What is the primary purpose of the essay?

   ____

   ____

5. What is a diagnostic essay?

   ____

   ____

WRITING THE ESSAY

Worksheet for Activity # 2 cont.

6. What are the five steps one should take before actually beginning to write an essay?

7. Name and define the three types of outlines.

8. List at least five different ways in which one may begin an essay.

WRITING THE ESSAY

Worksheet for Activity # 2 cont.

9. List the four parts of every essay.

10. Define parallel structure as used in making outlines.

11. **Concerning the subject of an essay, what is one of** the cardinal rules of writing?

12. List the most important rules one should remember in shaping an outline.

WRITING THE ESSAY

Worksheet for Activity # 2 cont.

13. List the four means by which an essay may be developed.

    ____

    ____

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    ____

14. What are the qualities one should look for in a completed essay?

    ____

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15. Name and explain the ways an essay may be concluded.

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WRITING THE ESSAY

Worksheet for Activity # 2 cont.

16. What is a good rule to follow in trying to proofread your composition?

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17. Why is it necessary to avoid using indefinite pronouns?

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18. Why is it necessary to avoid using second person unless one is writing directly to the reader?

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19. What is a thesaurus?

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20. What is a shift in construction?

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WRITING THE ESSAY

Worksheet for Activity # 2 cont.

21. What is a run-on or fused sentence?

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22. What is a comma splice?

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23. List three rules for dividing words at the end of a line.

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24. Define the term "misplaced modifier."

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25. List three rules for the use of quotation marks.

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26. How may a semi-colon be used?

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WRITING THE ESSAY

Study Sheet for Activity # 3: ESSAY I

You are to write an essay based entirely on your ambition (insofar as your careed is concerned).

By now you have surely made some decision concerning the course your life will take. Perhaps you have made no definite plans for reaching your objective; however, you probably know what you want to be or to do. Maybe your ambition has been a secret thing you find difficult to discuss. Sometimes we feel that we are reaching too high. Do you remember what Robert Browning said on that score? "Ah, but a man's reach should exceed his grasp, / Or what's a heaven for?" Perhaps you can take some comfort from the poet's words if you are reluctant to discuss an ambition you consider beyond your reach.

The essay should be concerned largely with the occupation, profession, or activity itself and with your qualifications and desire. Some of you may feel that this topic does not apply to you, since you want to be housewives or to enter an occupation requiring no formal training. If you will examine it, however, you will find that every job -- every occupation -- has certain requirements and duties.

You are to write five paragraphs as delineated below:

Paragraph 1:

> Begin with a statistic (number of people in the profession; the amount of money required for training; the highest salary you may expect to make; years of formal training required; other statistical information). Examples: "In 1961 there were twenty-three physicians in the city of Madison." "Last year, 123 senior girls graduated from Mayfield High School. Most of them, no matter what their secret ambitions, will become housewives."

WRITING THE ESSAY

Study Sheet for Activity # 3 cont.

Paragraph 2: Explain your reasons for holding this ambition, for desiring this career. Perhaps you can think of an anecdote to use at this point which will explain why you have long wished to be a doctor or a lawyer or an engineer or a plumber or a teacher.

WRITING THE ESSAY

Worksheet for Activity # 4: MY AMBITION

WRITING THE ESSAY

Worksheet for Activity # 4 cont.

WRITING THE ESSAY

Worksheet for Activity # 4 cont.

Instructor's Comments: Your grade on this essay is____.

Student's Notes:

WRITING THE ESSAY

Study Sheet for Activity # 5: ESSAY II

Hardly anyone today would admit that he is satisfied with the world as it is. And the old straw, "Well, you might as well be satisfied; it's the only world you have right now!" is hardly an answer to thoughtful criticism. Everyone finds something to criticize in the state of world affairs or of local government, national purposes, social problems, education's failures, etc.

It is not enough, however, to be merely critical; one should also be able to describe the kind of world in which one would like to live. There are certain longings in the hearts and minds of most men, certain needs and hopes, that should find early expression. Once a person has attempted to put into words the kind of world he wants, he will never again find himself completely at a loss when he wishes to be critical of some aspect of the world as it is.

Admittedly, this is a broad subject. It should be possible, though, to limit its scope by emphasizing the individual and personal nature of this essay. Do not be frivolous. Try to avoid immature ideas. Choose a central element you would like to have in your world and discuss it thoroughly, rather than becoming diverted by or trapped in too many unrelated ideas.

WRITING THE ESSAY

Worksheet for Activity # 6: THE WORLD I'D LIKE TO LIVE IN

WRITING THE ESSAY

Worksheet for Activity # 6 cont.

WRITING THE ESSAY

Worksheet for Activity # 6 cont.

Instructor's Comments: Your grade on this essay is____.

Student's Notes

WRITING THE ESSAY

Study Sheet for Activity # 7: ESSAY III

Most people have favorite quotations. Perhaps in your study of literature you have had to memorize a "spot" from a poem or play which has become your favorite quotation; maybe your mother often repeats a quotation which has impressed you deeply and which you want to remember; possibly in your reading of a novel or a short story, you have found a quotation you have memorized.

As the basis of your next essay, you are to choose a quotation and write a composition around it. You are not to use the quotation as your title. Instead, the quotation should stimulate you to find a title of your own and you should then proceed from there.

You are not expected to explain the quotation; that alone will not result in a good essay. Rather, you are to let the quotation direct your thinking toward a related subject and then to use the quotation somewhere in your composition, at the same time identifying the source. If you are uncertain about beginning this essay, or if you have no favorite quotation, you will be able to find books of quotations in the school library -- Bartlett's, for example. Consult the works of Shakespeare or of Pope or of Burns or choose a verse from the Bible as your quotation.

Below are several familiar quotations which you may use if you wish to do so:

"Cowards die many times before their death."
Shakespeare

"A little learning is a dangerous thing."
Pope

"Everything has its beauty but not everyone sees it."
Confucius

"Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more."
Shakespeare

WRITING THE ESSAY

Study Sheet for Activity # 7 cont.

"Breathes there the man with soul so dead,
Who never to himself hath said,
'This is my own, my native land!' "
Scott

"Reading maketh a full man."
Bacon

"For of all sad words of tongue or pen,
The saddest are these: 'It might have been!' "
Whittier

"There are degrees of sadness in the closing of doors."
Morley

"God give us men! A time like this demands strong
minds, great hearts, true faith, and ready hands."
Holland

"Hope springs eternal in the human breast."
Pope

"My mind to me a kingdom is...
Dyer

"Thou must be true thyself, if thou the truth wouldst teach."
Bonar

"Of what avail..if freedom fail?"
Emerson

WRITING THE ESSAY

Worksheet for Activity # 8: ESSAY BASED ON QUOTATION

Worksheet for Activity # 8 cont.

WRITING THE ESSAY

Worksheet for Activity # 8 cont.

Instructor's Comments: Your grade on this essay is______.

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Student's Notes:

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WRITING THE ESSAY

Study Sheet for Activity # 9: ESSAY IV AND V

Students in college freshman composition classes are frequently astonished when the instructor walks into the room, writes a title on the board, and then turns to the class and says, "Write a five-hundred-word theme on this subject during this period." He may make no other explanation, offer no other advice. He expects his students to be prepared to write compositions of varying lengths on almost any general topic he may assign.

High school students often lack the proper background for successful completion of this type of assignment. Such poor responses as they may make are often the result of having had no opportunity to write under such conditions.

The next two essays are intended merely to introduce you to this kind of experience. Following this introduction are several titles -- all of which are wide-open as to the approach you may use and the conclusions you may reach. The teacher has no particular idea in mind concerning these topics. You are to let the titles stimulate you to do some thinking until you have your own idea what two of the topics suggest; then you are to complete the two compositions. (Note: You may wish to approach the essays in terms of symbolism, with one thing representing another.)

Titles

1. Begin the March
2. The Dead Tree
3. Light from Darkness
4. Three Empty Desks
5. Tall Buildings, Little People
6. Forgive Us Our Debts
7. When the World Was Young
8. Where To, Mister?
9. More Than a Building
10. The Two Roads
11. Bigger Than Life
12. Here Are My People
13. I Saw Myself
14. The Greatest Gift
15. Through a Glass Darkly
16. Out of the Past
17. Voices I Have Heard
18. The Day's End
19. What's Inside?
20. A Man's Worth

WRITING THE ESSAY

Worksheet for Activity # 10: ESSAY #I BEGINNING WITH UNEXPLAINED TITLE

WRITING THE ESSAY

Worksheet for Activity # 10 cont.

WRITING THE ESSAY

Worksheet for Activity # 10 cont.

ESSAY #II BEGINNING
WITH UNEXPLAINED TITLE

WRITING THE ESSAY

Worksheet for Activity # 10 cont.

WRITING THE ESSAY

Worksheet for Activity # 10 cont.

Instructor's Comments: Your grade on essay #1 is_____.

Instructor's Comments: Your grade on essay #2 is_____.

Student's Notes:

Worksheet for Activity # 11: TOPIC OUTLINE

Directions: The following list contains all the material needed for a complete topic outline-a title, a group of main topics, and several groups of sub-topics. Each item is correct in form. Draw up a topic outline from the list, using every item, and numbering and lettering them properly as main topics and sub-topics. Place the title of the composition at the head of the outline.

Enforcement

Highway engineering

Training in the armed forces

Engineering

The police

Traffic laws

Training in adult driver-training courses

Automotive engineering

Driver's license laws

Training in high schools

WRITING THE ESSAY

Worksheet for Activity # 11 cont.

Traffic engineering

The courts

The three big "E's" of traffic safety

The laws

Education

Worksheet for Activity # 11 cont.

worksheet for Activity # 12: CORRECTING AN OUTLINE

Directions: Correct the following outline, keeping the following points in mind:

1. Every topic and sub-topic must contribute to the purpose of the composition.
2. Organizational terms should not be used in an outline.
3. Complete sentences should not be used in a topic outline.
4. Main topics should be parallel in form; each group of sub-topics should be parallel in form.
5. A single sub-topic should never be allowed to stand alone.

Learning to Live with Nature

I. Introduction: Natural forces often cause great destruction

Worksheet for Activity # 12 cont.

II. Nature against man
    A. Earthquakes
    B. Volcanoes
    C. Storms
        1. The violent storms called hurricanes
        2. Tornadoes
    D. The damage caused by floods
    E. Erosion is a natural force
    F. Droughts
    G. Other natural forces
        1. Forest fires
III. What men can do and have done
    A. Taming the floods
    B. Protecting the soil
    C. Conservation
    D. Saving the forests: How men fight forest fires
    E. Preparedness: Guarding against dry years
IV. Working with nature
V. Conclusion: Men can learn to live with nature

WRITING THE ESSAY

Worksheet for Activity # 12 cont.

WRITING THE ESSAY

Worksheet for Activity # 12 cont.

Instructor's Comments: Your grade on this essay is_____.

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Student's Notes:

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WRITING THE ESSAY

ENGLISH

LEARNING ACTIVITY PACKAGE

PRETEST: NAME______________________________

Frequently in English classes, students write an autobiographical sketch as their first composition, beginning with their births, giving the names of their parents, their home address, etc. All too often the sketch is a dull and rather uninspired list of facts.

An autobiographical essay need not be a trite composition. An introspective essay, for example, may lead you really to examine yourself -- your hopes, fears, dreams, abilities, talents, failures, inadequacies, character -- for the first time in your life.

What kind of person are you? Is it ever possible for a person to know himself? Why are there so often blind spots in our views of ourselves? Can we examine our own actions, our motives and responses, objectively?

Robert Burns once wrote:

> "O wad some Pow'r the giftie gie us
> To see oursels as others see us!
> It wad frae monie a blunder free us
> An' foolish notion:..."
> ("To a Louse")

What did Burns mean? Can you employ this idea in a critical discussion, an evaluation, of yourself?

It is not necessary to be overly modest nor to be hypercritical. You may emphasize what you consider your strongest points, and give reasons (not excuses) for your shortcomings. Try to be objective.

WRITING THE ESSAY

ENGLISH

LEARNING ACTIVITY PACKAGE

PRETEST cont.

NAME ____________________________

Begin with a question, followed by a general statement of the value of self-analysis. (Essay #1 has been begun for you; you write the body and the conclusion.)

Conclude with a short summary of your main points. Use these words -- In summary -- to begin your last paragraph.

A SELF-ANALYSIS

Is it ever possible for a person to know himself? Can a person place his own character under the microscope of self-examination and fail to see some of the flaws? Why is it necessary to be critical of oneself when that criticism may be unpleasant?

I believe that each person must sometimes conduct a searching examination of himself if he is ever to learn to be happy, if he is to grow toward maturity, and if he is fully to develop his talents and abilities. Self-analysis leads inevitably to change -- unless one is completely satisfied with whatever the analysis reveals (and those people must be rare indeed). Self-analysis should be a time of soul-searching, of discovering hidden secrets and underlying motives, of finding new interests, and of awakening self-pride. Self-analysis reveals the inner person.

I have conducted a self-analysis which has helped to outline the kind of person I really am. The results, while not particularly startling, are to me illuminating.

WRITING THE ESSAY

ENGLISH

LEARNING ACTIVITY PACKAGE

PRETEST cont. NAME____________________

PRETEST cont.

NAME________________________

ENGLISH

LEARNING ACTIVITY PACKAGE

PRETEST cont. NAME ______________________

1. What is an essay?

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2. What are the two broadly defined types of essays? What are the main differences between them?

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3. What is the primary purpose of the essay?

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4. What is a diagnostic essay?

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WRITING THE ESSAY

ENGLISH

LEARNING ACTIVITY PACKAGE

PRETEST cont. NAME________________________

5. What are the four general classes of discourse? Define each term.

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6. What are the three types of outlines?

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7. Define each type of outline.

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PRETEST cont. NAME______________________

8. What are phrases and words of transition? For what reason are they used in an essay?

9. List at least twenty phrases and words of transition.

PRETEST cont. NAME______________________________

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10. What is a thesaurus?

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11. What is a topic sentence?

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12. What is the usual position of the topic sentence?

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WRITING THE ESSAY

ENGLISH

LEARNING ACTIVITY PACKAGE

POST TEST **NAME**______________________________

Literally, philosophy means the love of wisdom (from the Greek - philos, loving; plus sophos, wise). In actual usage, the word means a science concerned with investigating principles and facts surrounding human nature, life, thought, and experience. It has also come to mean a system for guiding one's life.

There is no rational human being who lacks specific, though often unexpressed, principles that govern him. His emotions are disturbed because of certain beliefs he holds; his anger may be aroused in response to someone's disregard of a principle he respects; or his pride or patriotism, love or hate, distrust or devotion will be stirred because of his philosophy. Men live -- and die -- by certain codes of conduct that are as much a part of them as their very breathing.

Perhaps another title for this essay might have been taken from the famous radio series conducted by the late Edward R. Murrow, "This I Believe." Or if we may slightly change the Declaration of Independence: "These things I hold to be self-evident."

Not all codes of behavior are good nor are they all worthy of respect. Perhaps some of the principles in your philosophy of life are unwisely held; perhaps some of them are immature. The essay, however, is not to delineate only those things you feel one should believe; it is to include those elements in your moral, spiritual, social, and physical code which actually govern your actions.

WRITING THE ESSAY

ENGLISH

LEARNING ACTIVITY PACKAGE

POST TEST cont. NAME________________________________

WRITING THE ESSAY

ENGLISH

LEARNING ACTIVITY PACKAGE

POST TEST cont. NAME______________________________

WRITING THE ESSAY

ENGLISH

LEARNING ACTIVITY PACKAGE

POST TEST cont. NAME______________________

1. Define the term "essay" and give its primary purpose.

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2. Name, explain and differentiate between the two broadly defined types of essays.

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3. Explain in detail the diagnostic essay.

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WRITING THE ESSAY

ENGLISH

LEARNING ACTIVITY PACKAGE

POST TEST cont. NAME______________________

4. List in chronological order the five steps which one should take before actually beginning to write an essay.

5. Name and define the types of outlines.

6. Define parallel structure as used in making outlines.

POST TEST cont. NAME____________________

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7. List the most important rules one should remember in shaping an outline.

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8. List at least five different ways in which one may begin an essay.

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WRITING THE ESSAY

ENGLISH

LEARNING ACTIVITY PACKAGE

POST TEST cont. NAME__________________________

9. Concerning the sabject of an essay, what is one of the cardinal rules of writing?

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10. List the four means by which an essay may be developed.

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11. Explain the qualities one should look for in a completed essay?

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12. In what ways may an essay be concluded?

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WRITING THE ESSAY

ENGLISH

LEARNING ACTIVITY PACKAGE

POST TEST cont. NAME________________________

13. List the four parts of every essay.

14. What is a good rule to follow in trying to proofread your composition?

15. What is a shift in construction?

16. Explain a run-on or fused sentence.

17. What is a thesaurus?

WRITING THE ESSAY

ENGLISH

LEARNING ACTIVITY PACKAGE

POST TEST cont. NAME____________________

18. What is a comma splice?

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19. What is a sentence fragment?

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20. List three rules for dividing words at the end of a line.

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21. List three rules for the use of quotation marks.

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22. The following list contains all the material needed for a complete outline--a title, a group of main topics, and several groups of sub-topics. Each item is correct in

POST TEST cont. NAME______________________

form. Make a topic outline from the list, using every item, and numbering and lettering them properly as main topics and sub-topics. Place the title at the head.

A show-off

Bingo

Assignments on Friday

Arguing about T. V. Channels

My pet peeves

Nagging hostesses

Dull games

At school

Homework

Hearing "I told you so"

At parties

Preparing oral reports

At home

Musical chairs

POST TEST cont. NAME________________________

Boring assembly programs

Having to go to bed early

WRITING THE ESSAY

ENGLISH

LEARNING ACTIVITY PACKAGE

POST TEST cont. NAME____________________

WRITING THE ESSAY

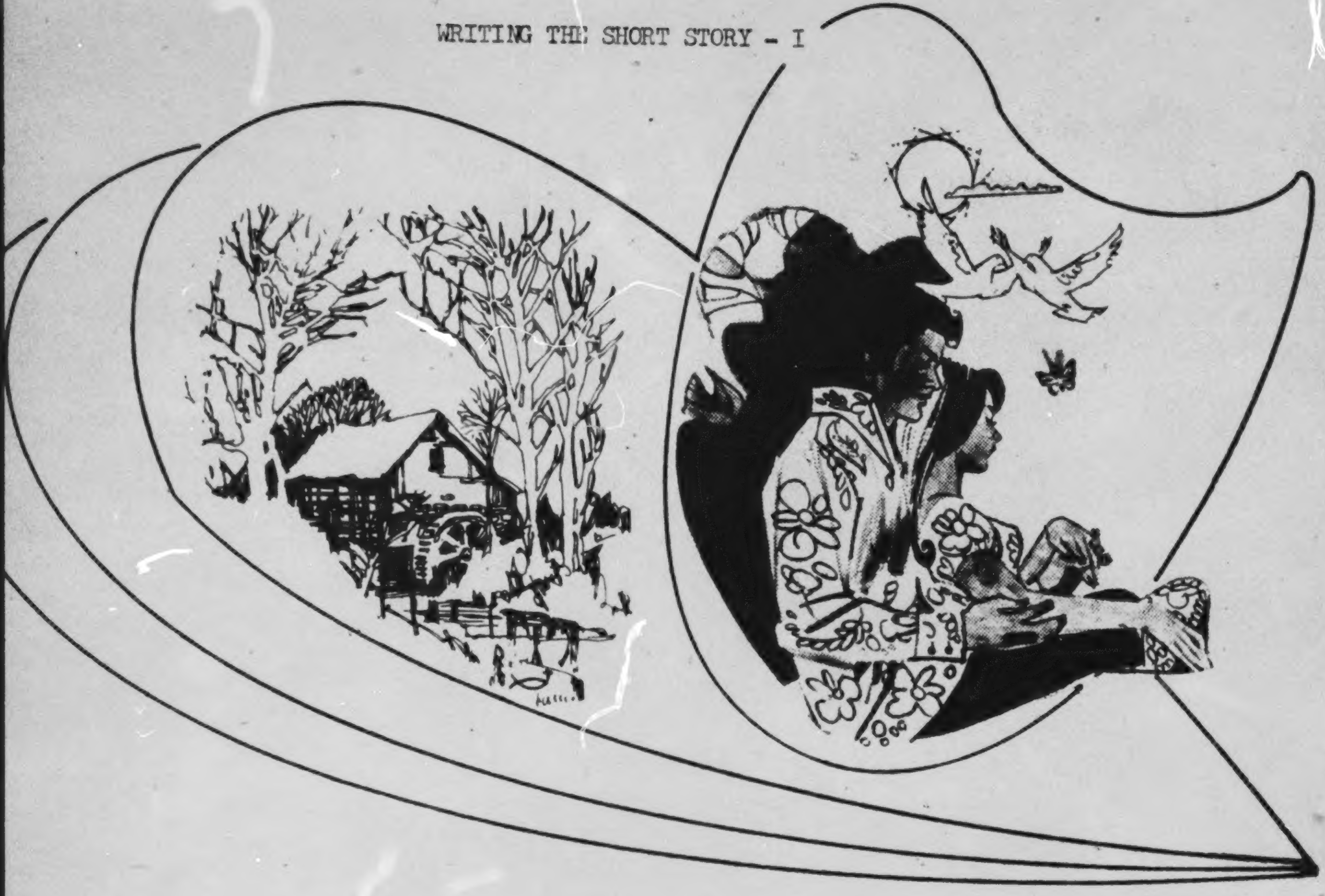
ENGLISH

LEARNING ACTIVITY PACKAGE

EVALUATION NAME________________________

The student can	Date Completed	Initials
1. define and state the primary purpose of the essay in writing.	______________	________
2. name, explain and differentiate between the two broadly defined types of essays in writing.	______________	________
3. list in chronological order the five steps taken before beginning an essay.	______________	________
4. list and define in writing the three types of outlines.	______________	________
5. define and use parallel structures as used in outlining.	______________	________
6. list at least five ways of beginning an essay.	______________	________
7. list at least four means of developing an essay.	______________	________
8. list at least three ways of concluding an essay.	______________	________
9. list the four parts of every essay	______________	________
10. write a well-organized essay.	______________	________

WRITING THE SHORT STORY - I



ENGLISH

NAME____

LEARNING ACTIVITY PACKAGE

INITIAL DEVELOPMENT

BY

SHIRLEE C. PATRICK - MID-FLORIDA TECHNICAL INSTITUTE

ORANGE COUNTY CAREER DEVELOPMENT PROGRAM
410 Woods Avenue
Orlando, Florida 32805

WRITING THE SHORT STORY -I

I. Directions

1. Read the entire package carefully. If you need help, see the instructor.
2. See instructor for pretest.
3. Complete the learning activities.
4. Complete the post test.

    A score of 85% is needed on the English post test, as evidence for successful completion of this package.

II. Goal: To develop in the English student the ability to create an original short story.

III. Specific Objectives

The student will

1. demonstrate a comprehension of the elements of a short story by writing one.

IV. Activities, Materials, and Resources

1. a. Read and study "Short Story Plan" on pages 3 - 9 of this package.

   b. Complete the activity as directed on page 10 of this package.

2. a. Read and study "Characters in a Story" on page 11-15 of this package.

   b. Complete the activity as directed on page 16 of this package

3. a. Read and study "Setting in a Story" on pages 17-21 of this package.

   b. Complete the activity as directed on page 21 of this package.

WRITING THE SHORT STORY - I

Study Sheet for Activity #1:

THE SHORT-STORY PLAN
PART A

> Day had broken cold and gray, exceedingly cold and gray, when the man turned aside from the main Yukon trail and climbed the high earth-bank, where a dim and little-traveled trail led eastward through the fat spruce timberland. It was a steep bank, and he paused for breath at the top, excusing the act to himself by looking at his watch. It was nine o'clock. There was no sun, though there was not a cloud in the sky.*

Here is another world, one of the many kinds of worlds you have lived in as a reader or television viewer or daydreamer. When you were a child, you made fantastic dream worlds of your own by telling or writing brief stories, or you at least entered willingly into worlds another made when a voice said to you "Once upon a time there was ..."

Probably, in writing or telling stories, you wanted simply to entertain someone. Many stories have such a purpose. Other stories, however, are intended to show the reader something true about human nature of life in general. Nearly all "serious literature" attempts to convey an important idea: how people relate to each other, why people often act in a predictable way, what effect an action can have on other people, the consequences of an action for the person who acts, what causes an unusual show of bravery, why people are kind or cruel to each other.

No matter what kind of story you write, you need an idea. Where will your inspiration come from? From anywhere. From news stories, from books, from the least expected places. Often the best source of an idea is your own personal experience, all the situations you meet and interpret between waking

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*From "To Build a Fire," in Lost Face, by Jack London.

Study Sheet for Activity #1 cont.

and sleeping. From people you know. Suppose you have a friend named Sandy who, you feel, is beautiful but too self-centered. You can create a world in which Sandy is involved in events that show the results of her selfishness. Perhaps, in your story, she leads two boys to believe that each is the one who will take her to the big dance. And then . . . conflict.

Kinds of Conflict

In almost any story, there is conflict: a character has a problem to solve. The conflict can be any one of three kinds. It can be physical conflict--

THEY'RE GOING TO WRITE A STORY TOGETHER BUT THEY CAN'T AGREE ON A CONFLICT...

Study Sheet for Activity #1 cont.

a character's struggle against physical threats such as a flash flood or a wounded mountain lion. It can be social conflict-his struggle against other people, perhaps for equal opportunity in a society prejudiced against him. Or, finally, it can be inner conflict-a mental and moral struggle between two strong impulses, perhaps between his love for a girl everyone else disapproves of and his desire to be well liked by others.

What kind of conflict is involved in a story of Sandy and the two boys she is stringing along? That depends on you, the author. If you are mainly interested in showing the guilt that Sandy finally comes to feel when she sees the consequences of her selfishness, you will stress her inner conflict. On the other hand, if you want to stress the changing relationships between the three characters-for example, to show the boys turning against the girl at the end--your story will probably be one of social conflict.

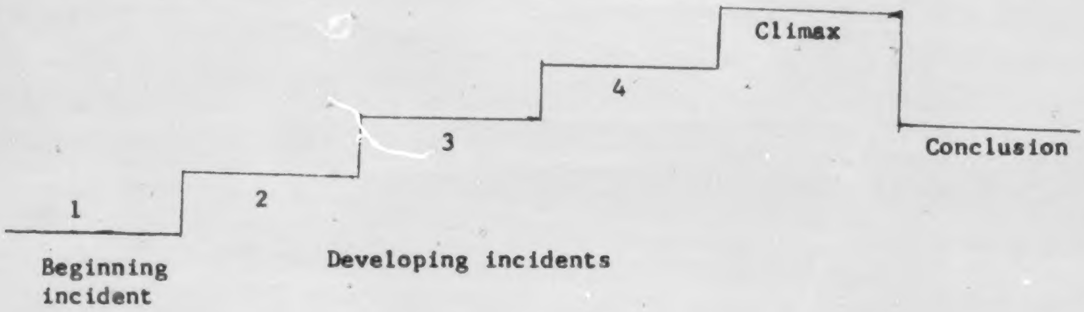
After choosing an interesting situation involving a definite conflict, you are ready to plan the events of the story, to develop a plot.

Elements of Plot

Plotting is probably the single most important element in writing a short story. You want to develop the story in a reasonable way, and with the events arranged in a sequence that gradually increases your reader's interest. You want to keep him in suspense so that he will care how the story turns out. The diagram shows the different parts of a plot.

WRITING THE SHORT STORY - I

Study Sheet for Activity #1 cont.



The beginning incident (1) introduces the main character, presents any necessary background information, and introduces the conflict or problem to be solved.

The developing incidents (2,3,4) are the happenings that make up the body of the story. They are ordered in a way that builds suspense and keeps the reader interested. The writer uses as many incidents as he needs, making sure that they are related to one another and that they build up to a climax.

The climax is the highest point of interest or excitement in the story; at this point the suspense is resolved and the action reaches a turning point.

The conclusion, the final part of the story, ties up any loose ends; it usually comes very quickly after the climax and is brief so that the reader's interest is not exhausted.

Here is a plot, or story line, for one version of the story about Sandy and her boy friends:

> (Beginning incident:) In early May, Sandy talks first to Brian and then to Chris in the school corridors; she encourages each of them to believe he can take her to the prom. (Incident 2:) The boys accidentally find out they are rivals and declare war on each other. They have an afterschool fight that neither wins. (Incident 3:) Brian promises Sandy that he will take her to an expensive nightclub after the dance, and she promises to go with him. (Incident 4:) Later, Chris tells Sandy that he has borrowed a luxury convertible for prom night, and Sandy, won over, promises

WRITING THE SHORT STORY - I

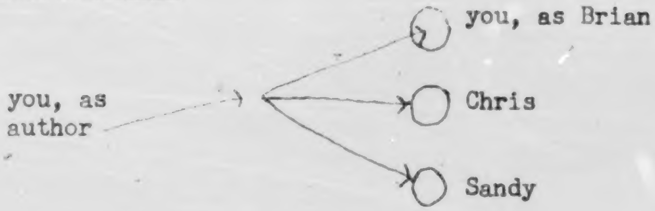
Study Sheet for Activity #1 cont.

> to go with him. (Climax:) On prom night the boys, corsages in hand, arrive at Sandy's house together; by this time Sandy has decided to stand up Brian. When Sandy answers the door, both boys throw the corsages on the ground and leave. (Conclusion) As they walk away, arms around each other's shoulders, they are both laughing.

Points of View

Once you have a story line, you are in a position to make another important decision: from what position, or point of view, are you going to tell the story? There are basically three points of view. They differ mainly by the extent to which the author enters the minds of his characters and by how broad a view he takes of time and space. (The circles in the diagrams represent the minds of the characters.)

1. A character's point of view.



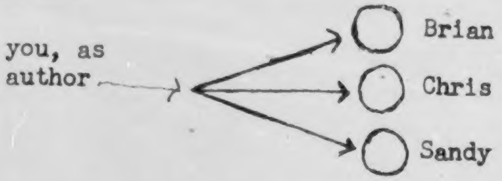
Here you can tell the reader about one character's observations, thoughts, and feelings, but not those of the other characters. The story will relate only what one character sees, hears, thinks, feels. If you make yourself a character in the story, you will use the pronoun I. For example:

> When Sandy left me that afternoon, I felt sure she would show up at the drugstore as she had promised. She was that kind of girl, Brian thought, as he headed for home.

WRITING THE SHORT STORY - I

Study Sheet for Activity #1 cont.

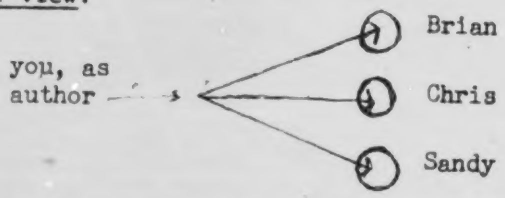
2. The Objective point of view:



With this point of view you stay outside the story and present the actions and speech of the characters, but not their thoughts. You are like a camera--except that you select and arrange the scenes. You cannot tell what any of the characters is thinking, but you can, on the other hand, tell what all of them do; you can tell about events separated far apart in time and place. For example:

> When Sandy left Brian that afternoon, she promised to meet him after dinner at the drugstore. With a worried look, Brian turned and headed for home. Once there, he went straight to his room and stared at Sandy's picture.
>
> Sandy, after leaving Brian, walked swiftly toward home. She stopped suddenly when she heard Chris shout "Hi." He asked if she'd like to go to a movie that evening and, smiling sweetly, Sandy accepted.

3. The omniscient point of view:



Here, like a perfect mind reader, you can reveal directly not only the actions, but also the thoughts of all the characters. With the omniscient, or all-knowing, point of view, you can tell as much as you want to.

> When Sandy left Brian that afternoon, she promised to meet him after dinner at the drugstore. With a worried look, Brian turned and headed for home, thinking that she would never show up. Later, staring at Sandy's picture, he wondered why he liked such a selfish girl.

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WRITING THE SHORT STORY - I

Study Sheet for Activity #1 cont.

> Sandy, after leaving Brian, walked swiftly toward home, hoping that something better would turn up for the evening. She stopped suddenly when she heard Chris shout "Hi." He asked if she'd like to go to a movie that evening and Sandy was happy to accept.

In the story about Sandy and the two boys, you have a choice of the three points of view. You can use the objective point of view, photograph the action pretty much like a movie camera, and let the reader draw his own conclusions about the characters from their speech and actions. Or, if it is important to reveal your characters' thoughts directly, you can choose the omniscient point of view. Or, if you are mainly interested in revealing the inner conflict of one main character - for example, showing how Sandy comes to realize that she is responsible for nearly ruining a friendship, or showing how Brian feels about Sandy - you can use one character's point of view. Choose whichever point of view seems best for the story as you want to tell it.

In planning a story, then, you have three first steps:

1. Decide what kind of conflict the story will relate.
2. Make a plot in which incidents lead up to a climax.
3. Select an appropriate point of view.

Worksheet for Activity #1b:

1. To find a good idea for a short story, consider some situations that have conflict -an exciting action, a difficult and important decision, a clash of values.

2. Decide what you want the story to do. For example: "I want to show how a selfish and beautiful girl comes to realize how her own vanity has punished her."

3. Choose an appropriate point of view.

4. Write a story plan. After working out the details of your plot on a sheet of scratch paper, write out each part of the plot (beginning incident, developing incidents, climax, conclusion).

5. Do not write the story yet. First show your plot to the teacher and ask what you should do next. If the teacher tells you to, you can go ahead and write the story you have planned.

Study Sheet for Activity #2a: CHARACTERS IN A STORY

Think of your best friend. Who else is like him -exactly like him? Nobody is.

No two people are exactly alike. Not all blondes are dumb, not all oversized football players are dumb, not all secret agents conquer criminals and women with ease and finesse. One difference between a mediocre story and a good story is the characters: are they types based on false generalizations, or are they real people, with all the individual differences that real people have?

In creating characters, as in getting an idea for a plot, your inspiration can come from many sources: people you know, people you read about, people you see in movies or on TV. But since you need a clear understanding of what makes a character tick before you can present him realistically in a story, it is generally easier for you to write about yourself or your friends than, say, the shah of Iran.

Characters and Their Traits

When you are thoroughly familiar with a character's traits, you will find it much easier to make him believable. Everyone has traits, or distinguishing qualities, that make him the person he is. He may be tall or short, fat or thin; he may be intelligent or stupid, kind or cruel. Give your character the same types of traits a real person has.

Sinclair Lewis in his novel Babbitt describes George Babbitt this way:

Study Sheet for Activity #2a cont.

> He was forty-six years old now, in April, 1920, and he made nothing in particular, neither butter nor shoes nor poetry, but he was nimble in the calling of selling houses for more than people could afford to pay.
>
> His large head was pink, his brown hair thin and dry, His face was babyish in slumber, despite his wrinkles and the red spectacle-dents on the slopes of his nose. He was not fat but he was exceedingly well fed; his cheeks were pads, and the unroughened hand which lay helpless upon the khaki-colored blanket was slightly puffy. He seemed prosperous, extremely married, and unromantic."*

In this passage the author lists many of Babbitt's traits. Lewis says his character was forty-six years old, sold houses for a living, had a large head, wore glasses, was plump. And he tells more than that; he helps shape the reader's opinion about the character. Babbitt sold houses for more than people could afford to pay, his cheeks were pads, he was exceedingly well fed, his hand was unroughened and slightly puffy. When all the details are considered together, the character indeed appears prosperous . . . and unromantic.

An author does not always tell so many details of a character's appearance and personality directly. Often, by describing how a character acts, a writer can present a trait without ever telling the reader outright that the character has that trait. Look at the following paragraphs in which the actions of a character reveal a part of this personality:

A. That morning, about to leave for the office, John thrust his

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*From Babbitt, by Sinclair Lewis. Copyright 1922 by Harcourt, Brace & World, Inc., Renewed 1950 by Sinclair Lewis.

Study Sheet for Activity #2a cont.

arm into a rip in the lining of his overcoat. Infuriated, he stamped on the coat, extending the rip from shoulder to wrist.

B. Much against his judgment, Joshua King had been persuaded to take his nephew to a game between the Yankees and the Red Sox. As hats were thrown to the skies and the heavens split with a million voices, Joshua was slumped in his grandstand seat, reading with intense concentration the Atlantic Monthly.

C. Janice sent the picture of herself to a Hollywood studio that was to pick a starlet for a coming picture. Then, without waiting for an answer, she packed her suitcase and bought a bus ticket for Hollywood.

Each of these paragraphs gives you an insight into what a character is like without directly telling you. What traits of John, Joshua, and Janice do their actions reveal?

No single action can show everything about a character, of course, but a series of actions can reveal his important traits and thereby give the reader a clear understanding of the character.

Direct and Indirect Characterization

There are, then, two ways you can present a character: directly and indirectly. In the direct approach you simply tell the reader what the character is like, as Sinclair Lewis tells about Babbitt. In the indirect approach, you show the behavior of the character (what he does, says and thinks) and his relationship with other characters; you leave it up to the reader to come to his own conclusions as the story unfolds. The difference between these two approaches is like the difference between telling someone you are angry with him and showing him your anger by not speaking to him. Each has its place.

Examine these two paragraphs:

Study Sheet for Activity #2a cont.

> A Fred was a retiring young man. Not that he didn't like people. He wanted very much to be part of the group. Yet every time he found himself in the midst of people, even from his own school, he became afraid that someone would come up and say something that would require an answer.

> B Fred slowly and hesitantly came into the gym. "So this is what a dance is like," he thought as he watched his classmates move around the gym, laughing and talking loudly. Fred started to join one of the groups but stopped halfway across the room. "They wouldn't want to talk to me," he thought. "Besides, what would I be able to say?" He moved back across the floor and sat down alone in a corner of the large gym.

In the direct approach you are told how shy Fred is. In the indirect approach you are shown: Fred enters slowly and hesitantly; he watches and does not participate; he begins to join a group but instead retreats to a corner of the gym. Most stories use both methods. In the paragraphs about Fred you probably found the indirect approach more interesting, because it made Fred seem more real. In your stories you can use whichever method seems to do the better job of making the characters realistic.

The Use of Dialogue

If you use the indirect method to develop a character, one good device is dialogue, or conversation. Through natural-sounding speech, your characters, like real people, can reveal how they feel and think.

> "Mother, "said the boy Paul one day, "why don't we keep a car of our own? Why do we always use uncle's, or else a taxi?"
>
> "Because we're the poor members of the family," said the mother.
>
> "But why are we, mother?"
>
> "Well-I suppose," she said slowly and bitterly, "it's because your father has no luck."
>
> The boy was silent for some time
>
> "Is luck money, mother?" he asked, rather timidly.
>
> "No, Paul. Not quite. It's what causes you to have money."

Study Sheet for Activity #2a cont.

> "Oh!" said Paul vaguely. "I thought when Uncle Oscar said filthy lucker, it meant money."
>
> "Filthy lucre does mean money," said the mother. "But it's lucre, not luck."
>
> "Oh!" said the boy. "Then what is luck, mother?"
>
> "It's what causes you to have money. If you're lucky you have money. That's why it's better to be born lucky than rich. If you're rich, you may lose your money. But if you're lucky, you will always get more money."
>
> "Oh! Will you? And is father not lucky?"
>
> "Very unlucky, I should say," she said bitterly.
>
> The boy watched her with unsure eyes.
>
> "Why?" he asked.
>
> "I don't know. Nobody ever knows why one person is lucky and another unlucky."
>
> "Don't they? Nobody at all? Does nobody know?"
>
> "Perhaps God. But he never tells."
>
> "He ought to, then. And aren't you lucky either, mother?"
>
> "I can't be, if I married an unlucky husband."
>
> "But by yourself, aren't you?"
>
> "I used to think I was, before I married. Now I think I am very unlucky indeed."
>
> "Why?"
>
> "Well-never mind! Perhaps I'm not really," she said.
>
> The child looked at her, to see if she meant it. But he saw by the lines of her mouth that she was only trying to hide something from him.*

What does the reader learn about Paul and his mother? The mother is obviously bitter and discontented. And Paul is a sensitive and timid boy who does not want to displease his mother.

You can reveal traits through dialogue, as D. H. Lawrence has done in the selection above. Or you can reveal traits through actions. Or you may find that straight description fits best. Probably, to make your characters interesting and believable, you will want to use some of each method.

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Worksheet for Activity #2b:

Suppose you are writing a story and have reached a point where you want to introduce an important character. Quickly, in one or two paragraphs, you want to give the reader a fairly thorough understanding of him. Think about the character. What is he like? What are his traits? Perhaps he has one trait that is more important than the rest - like Fred's shyness.

Present the character in two ways. First use the direct approach: tell the reader what the character is like. Next write a short passage about the same character, using the indirect approach: show what the character is like by the way he acts, talk, and think.

When you have finished, hand in your paper to the teacher. Then, go on to the next activity.

WRITING THE SHORT STORY - I

Study Sheet for Activity #3: SETTING IN A STORY

> The sun warmed Alice's back. Resting her head on a pillow of sand, she listened to the sea boom in her ears, and its rhythm lulled her. "Wake up, sleepyhead," said a voice out of nowhere.

That paragraph could be the beginning of a short story. Notice what it tells you. The time is a warm day, suitable for sunbathing, the place is a beach, and the atmosphere, or mood, is one of happy relaxation. Together these three things make up the setting. By starting his story with a description of the setting, the writer makes it easy for a reader to imagine the scene and follow the action.

A story has to take place somewhere and at some time; where and when are important to make the reader feel close to what is going on. In addition, the setting presents an atmosphere. In this way the writer appeals to the reader's feelings, preparing him for the action that is to follow.

Setting and Atmosphere

Here is the opening of Edgar Allen Poe's short story "The Fall of the House of Usher":

> During the whole of a dull, dark, and resoundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone on horseback, through a singularly dreary tract of country, and at length found myself, as the shades of evening drew on, within view of the melancholy House of Usher.

The reader learns the time and place and he feels the atmosphere, one of gloom and mystery.

What is the mood of the next paragraph?

> Marge sat down under the large oak tree that was high on a hill and took her book out of her yellow bag. The wind blew her hair gently back from her face. In the warm afternoon sun she could see men working in the fields far below her, but the only sound was the rustle of green leaves.

Study Sheet for Activity #3 cont.

The time, a warm summer afternoon, and the place, under an oak tree on a quiet hill, help to establish a peaceful atmosphere. Some of the words used to describe the scene also help to give this same feeling: gently, warm, rustle.

On the other hand, consider this paragraph:

> Marge ran frantically toward the dim streetlight. Exhausted, she paused to catch her breath. Behind her the footsteps echoing down the deserted street stopped when she stopped. She looked up and down the shadowy sidewalk, terrified. Wasn't there anyone who could help her?

A different time and place - a deserted, dimly lit street at night-contribute to an atmosphere of terror. Among the words that establish this mood are frantically, dim, exhausted, echoing, deserted, shadowy, and terrified. In the two paragraphs about Marge, the choice of time and place and the description of atmosphere create vastly different effects.

Whatever kind of setting you choose, select only those details that are important. What do you think of the next two paragraphs?

> A The smell of chalkdust filled the air, and the sun strained weakly through the frosted windows. Alone at the front of the room sat the old man. The desks in front of him seemed to hold the ghosts of former students and friends.

> B The room had a blackboard in front of it, and the chalkdust from the chalk trays gave the room a distinctive smell. There was a desk at the front of the room on a platform. At this desk in a battered chair sat an old man with a gray beard and a bald head. In front of the old man's desk were twenty-two desks, all empty. The desks seemed to hold the ghost of students and friends of his past. The old man could see the four windows through which sunshine typical of a cold day in February came. The panes of the four windows were frosted by the cold weather outside.

As you can see, the second paragraph is made boring, if not ridiculous, by the inclusion of too many details. The first paragraph, on the other hand, relates only the important details, those that really contribute to the

Study Sheet for Activity #3 cont.

story and its atmosphere.

Immediate and Gradual Presentation

Through you will want to let your reader know very quickly where and when your story is taking place, it is not necessary to give him all the details at once. In fact, in many stories the setting is revealed gradually. The reader is told just enough so that he will not be confused. Look at the two story beginnings below. In the first the setting is described more or less fully right at the beginning; in the second the setting is only partially described at the beginning and then expanded as the action progresses.

> A The large horseshoe-shaped sports stadium was jammed with fascinated observers. Each person in the stadium seemed to be trying to outyell his neighbor. On the tract in the dim afternoon sun of a fall day, the runners were almost through with the one-mile race. Harry Sears led the other runners around the final turn. He felt his heart thumping, his breath coming in short gasps. "Can this be me?" he wondered. "What am I doing, running this race?" As he came into the straightaway, a red object in the distance seemed to be a matador's red cape, drawing him on to charge. "Am I the bull?" Harry thought wildly. Then he could see that the red cape was really a photographer's red shirt.
>
> Stride by stride, Harry drove himself toward the finish line. He felt his heart being cut out by his painful breath. Then it was all over. The finish line was crossed, the shouting done. He had won.

> B Harry Sears felt his heart thumping, his breath coming in short gasps. "Can this be me?" he wondered. "What am I doing here?" Then he heard the beat of his pursuers' feet behind him. "I've got to stay ahead." The sound of his pursuers seemed next to him now. "There's not much farther to go. I've got to finish, at least."
>
> Ahead of him something red shone in the dim autumn sun. It was like the cape of a matador, urging the bull to charge. "Am I the bull?" Harry thought wildly. His breath was a painful knife cutting out his heart. Was winning a race really this important? Only a few more seconds and he'd be rid of his pursers.

Study Sheet for Activity #3a cont.

> Harry's eyes focused on his goal: suddenly the red matador's cape became a photographer's red shirt. The noisy blur to his right became a stadium full of screaming people. Then it was all over. The finish line was crossed, the shouting done. He had won the mile race.

You may have found the second account a little more interesting than the first. Probably you preferred learning about the setting gradually and in relation to a character's actions and emotions. As long as you remain interested in Harry's feelings and actions, you are not disturbed by a temporary uncertainty about time and place.

Another way that setting can be introduced gradually is through the use of dialogue. Through their speech, characters can reveal much about their surroundings. The outstanding features of a room-such as a beautiful painting or a Persian rug-can come up gradually in their conversation. So also can the time of day or year. Those who came to see Shakespeare's plays had no playbills to tell them about time and place, and Shakespeare's theater did not use scenery, so the playwright had to convey the facts about time and place and atmosphere through the speech of his characters. Notice what you learn from the opening scene of Hamlet. Bernardo approaches Francisco, who is pacing up and down at his post:

BERNARDO: Who's there?
FRANCISCO: Nay, answer me. Stand and unfold yourself.
BERNARDO: Long live the king.
FRANCISCO: Bernardo?
BERNARDO: He.
FRANCISCO: You come most carefully upon your hour.
BERNARDO: 'Tis now struck twelve. Get thee to bed, Francisco.
FRANCISCO: For this relief much thanks. 'Tis bitter cold,
and I am sick at heart.

Here, in just a few lines, the audience learns several facts. The time is midnight on a bitter cold night. The place is a sentry post in a country

Study Sheet for Activity #3a cont.

ruled by a king. An ominous atmosphere is suggested right away, when it is revealed that the sentry being relieved is sick at heart. The man relieving him is extremely cautious: it is he who challenges the sentry, instead of the other way around.

Whether a writer reveals his setting immediately or gradually, a careful selection of words and details will give the reader the necessary information about time, place, and atmosphere.

WRITING THE SHORT STORY - I

Worksheet for Activity #3b:

Now you are ready to write a short story. First examine that plot you worked out for Act. 1b; you may either use that plot or make a new one. Consider also your choice of conflict and points of view. Next, what kind of characters fit the story? What are their important traits? Is a character you have in mind likely to be bothered by guilt, indecision, competition, or loss of prestige? Finally, consider the time, place, and atmosphere. Use all these elements to plan your story.

Begin the story by introducing a main character and his surroundings. Involve the character in a situation that will lead to action: he is faced with a conflict that he must try to resolve. By a series of incidents that get more and more exciting, the action leads to a climax. Then the conclusion comes quickly.

Following are a few situations of a kind you meet or read about every day. Perhaps one of them will help you think of an idea for a story. Use one if you wish.

> Mrs. Richards has forbidden her daughter Pamela to have dates, talk on the telephone, or go to club meetings for a week.
>
> Laura and Helen have been best friends. Now they don't speak to each other.
>
> Mr. Petrie has had a candy store on the corner of Fifth and Alpine for thirty years. This morning the store didn't open.
>
> Mr. and Mrs. Simpson act as though they love thier younger son, Buddy, more than their older son, Mike.
>
> A manned satellite suddenly veers off course and heads toward outer space.

When you have finished your story, show it to the teacher and ask for further directions.

WRITING THE SHORT STORY - I

ENGLISH

LEARNING ACTIVITY PACKAGE

EVALUATION

NAME ________________________

The student can	Date Completed	Initials
1. demonstrate a comprehension of the elements of a short story by writing one.	____________	________

WRITING THE SHORT STORY - II

ENGLISH NAME______________________

LEARNING ACTIVITY PACKAGE

INITIAL DEVELOPMENT

BY

SHIRLEE C. PATRICK - MID-FLORIDA TECHNICAL INSTITUTE

ORANGE COUNTY CAREER DEVELOPMENT PROGRAM
410 Woods Avenue
Orlando, Florida 32805

WRITING THE SHORT STORY - II

I. Directions

1. Read the entire package carefully. If you need help, see the instructor.

2. Complete the learning activities.

   A score of 75% is needed on the short story as evidence for successful completion of this package.

II. Goal: To develop in the English student the ability to create a short story.

III. Specific Objectives

The student will

1. demonstrate a comprehension of the elements of a short story by writing one.

WRITING THE SHORT STORY - II

IV. Activities, Materials, and Resources

1. a. Read the material on "The Essentials of Story Writing" on pages 3-10 of this package
   b. Complete the exercise on page 11 of this package.
   c. Complete the exercise on page 12-13 of this package.
   d. Complete the exercise on pages 14-15 of this package.
2. a. Read and study "Planning the Narrative" on pages 16-20 of this package.
   b. Complete the activity on page 21 of this package.
3. a. Read and study "A Story Outline" on page 22 of this package.
   b. Read and study "Writing the Narrative" on pages 23-26 of this package.
   c. Complete the activity on page 27 of this package.
   d. Complete the activity on page 28 of this package.
4. Read and study "Revising the Narrative" on page 29 of this package.
5. Write a short story including all the essentials of a good short story; plot, characters (not stereotyped), action, dialogue, setting, theme, point-of-view, conflict, climax, and denoument.

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WRITING THE SHORT STORY - II

Study Sheet for activity #1a: THE ESSENTIALS OF STORY WRITING

Among the dozens of compositions you have written so far in your school career, most have probably been narratives--written accounts of events that happened to you or to somebody you have known. You may even have tried your hand at writing stories. If you have, you know that stories, too are narratives, but narratives of a special kind. The first difference is that stories are not necessarily true. They need only seem to be true. The second difference is that stories, unlike factual reporting, aim for a single effect; and they secure this effect by telling, not what in fact did happen, but what the author thinks should have happened in order for the events to be as funny or as sad or as exciting or as meaningful as they could be. In other words, in stories, art improves upon life.

THE NATURE OF THE NARRATIVE

A. Recognize the essentials of a good story.

Most good stories have three common elements and three common qualities. The common elements are the following:

1. The hero--the central character. His experiences make the story. The "hero" is not necessarily bold and brave, of course, and may be a man, a woman, a band of persons, or even an animal. The only essential thing is that the hero should act. Otherwise, there is no story.

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Study Sheet Activity #1 cont.

2. The conflict—the element that causes the hero to act. The conflict can be between the hero and some force outside himself—a storm, a mountain ledge, another person—or, as in many memorable stories, the conflict may be purely psychological and take place inside the hero.

3. The climax--the climax occurs when the tension built up by the conflict is resolved--in other words, when the hero wins out or is beaten by whatever opposes him. After the climax then tension of the story breaks off abruptly, and in a few lines the story ends.

You must not expect this conflict always to be obvious. On the contrary, it is often quite subtle. A famous story by a sixteen-year-old girl is a case in point.[1] In the first few lines of this story, the heroine introduces herself to the reader. She hastens to assure him that "she knows the score." She is sixteen; she is not giddy nor romantic nor given to daydreaming; and she is certainly not the type to misconstrue a boy's casual friendliness and think it the beginning of a romance. Nevertheless, on the very next evening, this is precisely what she does. She goes skating, and on the rink a boy makes her a casual gesture of friendliness. Abruptly, all of her good sense abandons her, and she loses herself in romantic fancies. The story's last scene shows the heroine keeping a heavyhearted and useless vigil by the telephone.

Where is the "conflict" here? It is, of course, entirely within the heroine, but it is no less real for that. Her good sense is pitted against the fatal tendency of many sixteen-year-old girls to see the world through rose colored glasses--not as it is, but as they would like it to be. This tendency, con-

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[1] "Sixteen" by Maureen Daly.

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Study Sheet for Activity #1a cont.

spiring with the magic of the night at the skating rink, is sufficient to defeat her good sense and to bring on a bout of quite unnecessary sadness.

As you can see, the story does not end happily. In this conflict the heroine is defeated, but since this ending is much more likely than a happy one, it is truer to life, and therefore its appeal is much greater. Many of the best stories end this way--with the defeat of the hero. This does not mean however, that they are bad stories. Only a sentimentalist needs to be constantly reassured that everything turns out for the best. For most readers the deepest appeal of any story comes from the abiding and inexhaustible interest everyone shares in other human beings and in what happens inside them. This is the interest that a storyteller seeks to arouse, and it is this interest that enables a story written by you about, say, the death of your dog or a quarrel with your brother to be just as fascinating as some swashbuckling tale of high deeds.

In addition to the three common elements mentioned above, every good story has certain common qualities:

1. The sense of reality--the quality that allows the reader to believe in the hero and in what happens to him. In order to capture this quality, storytellers take pains to create solid characters whom the reader can get [illegible]. (It is very hard to care deeply about what happens to someone you don't know.) Next, storytellers are careful to make their characters act consistently and involve them in believable events. Miss Priscilla of Sunnybrook Farm, for example, could never become trail boss on the Chisholm drive, nor would Huck Finn ever be appointed Ambassador to France.

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Study Sheet for Activity #1a cont.

Last of all, storytellers use every device to assist the imagination of the reader to take an active part in the story--in a sense, to live the story rather than merely to view the events from outside. To this end, most conversation is reproduced in direct quotation rather than merely reported. Scenes are set carefully. The sense of time, place, and mood is made vivid by description. Characters in the story reveal their dominant traits in what they do and say rather than by what the author says about them. Finally, everything in the story is calculated to contribute to a single impression.

2. The sense of drama--the excitement that arises from the conflict and the uncertainty of its outcome. Good stories maintain this uncertainty right up to the climax; often the drama is most intense right before the issue is resolved.

3. Significance--the point of the story. This does not mean that each narrative must have a message or moral, but it does mean that every good story which is to rise above the level of commonplace gossip should at least suggest some insight into human nature that is not commonly perceived. In other words, a story with significance does more than merely entertain the reader; it changes him--making him more understanding, wiser, kinder, more patient, or more sensitive. Stories that achieve this quality in a high degree become literature.

STORY MATERIAL

Writing a short story is very much like writing any other kind of composition. You must first choose your subject. Next, you must limit the subject (although in the case of the story, you shape it for dramatic impact rather than limit it for economy). Next, you must plan it, and finally you must write and revise it.

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Study Sheet for Activity #1a cont.

The chief difference between a short story and a composition is in the planning. A story is planned backward, that is, from the climax back to the details and incidents that mount up to it. This is done so that every element in the story—character traits, conversation, incidents, even the introduction—contributes to the force of the last scene.

The first stage is to find something to write about.

B. Recognize and record the story material around you.

Beginning writers who despair of finding material should realize that good material for narratives is all around them, and the real problem is knowing what to select from all the sources available.

1. From your reading. To begin with, you should read widely. This does not mean that you can legitimately "borrow" existing stories; it does mean that the sensitive reader will see ways in which a story can be modified or made to take a completely different turn. Did you read something in the newspaper that intrigued you or made you smile? Jot such items down in a notebook or journal for possible story ideas. Ancient myths are also good sources for ideas. They embody themes of such basic appeal that modern readers still respond to them after thousands of years. Finally, as you read stories, ask yourself why a given story succeeds while another fails, why one character is convincing while another is unbelievable. Most of our successful contemporary authors tell us that they have never had a course in writing but have learned to write from careful study of the masters.

2. From your experience. A better source than your reading, however,

Study Sheet for Activity #1a cont.

is your own immediate experience—the people you meet, the incidents you observe, the things that happen to you. We are more reliable reporters of events we experience directly. We write with more confidence and knowledge of the people, places, and events we know from firsthand experience. While these daily experiences of ours rarely make the headlines, they can provide the stuff of good narratives. Therefore, learn to see with a fresh eye; watch for the eccentric character, the everyday hero, the humor and tragedy of daily existence. And learn also to record what you see. Make it a practice to keep a writer's journal in which you capture fleeting impressions and flashing images.

Experience is the proper source of story material—vicarious experience (the things you read and hear about) and direct experience (the things you have known at first hand). The next problem is how to tap all this experience. What approaches can lead you into this mine of experience?

C. Shape the general idea into a dramatic story idea.

Almost any idea you recover from your reading or experience has dramatic potential. All you need apply is a little imagination. After all, stories are fiction. They need simply to seem true. Cut out dull details, and add others right out of your imagination. Think of the things that might have happened instead of what did happen—events that would have made the incident mysterious, exciting, funny, suspenseful, or sad.

Some writers approach this task through theme. Nathaniel Hawthorne, we are told, usually began with an idea that intrigued him and tried to build a

WRITING THE SHORT STORY - II

Study Sheet for Activity #1a cont.

story around that idea. The danger here for beginning storytellers is that the theme can very easily become more important than the characters, resulting in a stiff and moralizing little fable. At times, however, a theme can suggest a story idea that does more than merely illustrate the theme. It can create a character and show him in action. Does the following theme suggest a story idea to you?

> It is sometimes said that if all our wishes were suddenly granted, we would wish for one more, namely, that everything be put back the way it was.

Other writers tell us they approach through character. One writer says, "I find a good strong character, imagine him faced with different situations, and just see where he takes the story." Quite often you will find it stimulating and productive to keep a notebook on just one person whom you know. Note the clothing he wears, the gestures he uses, the expressions he repeats, the way he laughs—all seemingly unimportant details which together help to flesh out his portrait if he should appear in a story of yours. Then try to imagine him faced with different kinds of situations. This speculation, you will find, often leads to the beginning of a story.

Many writers build a story out of a single incident. Most of Mark Twain's stories, it is said, are just a retelling of the events of his boyhood. We can see in Twain's notebooks, for example, how a seemingly insignificant episode in his life was later transformed into an important part of a novel.

Can you remember the first time you learned something important about yourself? What was your first big success, and how did you respond to it?

Study Sheet for Activity #1a cont.

Have you perhaps suffered the loss of a friend, and are you sufficiently removed from it so that you can write about it objectively? Can you think of a time when you caused someone else to suffer—and what your feelings were on this occasion? Such incidents involving conflicts, failure, success, and understanding usually make good narratives.

WRITING THE SHORT STORY - II

Worksheet for Activity #1b:

Directions: Try to recall an incident from your childhood or a more recent experience that illustrates any one of the ideas or themes listed below. Retell the incident so that the point comes through clearly for the reader.

1. Everyone masks his real self.
2. We all learn from failure.
3. A lie always comes out.
4. Many heroes come and go unrecognized.
5. Everyone needs attention and recognition.
6. True nonconformity is simply a matter of making up your own mind.
7. The greatest lies are those we tell ourselves.
8. It is always darkest before dawn.
9. He laughs best who laughs last.
10. A fool and his money are soon parted.
11. Misery loves company.
12. Time heals all wounds.

WRITING THE SHORT STORY - II

Worksheet for Activity #1c:

Directions. Any one of the following suggestions will give you practice in using your reading as a source for story ideas. Select one.

1. From a newspaper, cut out a clipping which you think has great human interest. Retell the news story as a narrative. Attach the original clipping to your story.
2. Select a myth or fable of Aesop or La Fontaine, and retell it as a modern narrative. Be sure to identify the specific tale you are using.
3. Take a character from fiction who appeals to you, and make him the hero of a new adventure.

WRITING THE SHORT STORY - II

Worksheet for Activity #1c cont.

WRITING THE SHORT STORY - II

Worksheet for **Activity** #1d:

Directions: Take one of the following suggestions for practice in using the experiences of others as a source of story ideas.

1. Talk to someone from another country, and ask him to tell you a story illustrating how life in his country differs from life in the U.S. Then retell this story as a narrative.
2. Interview someone in your community who you think has an interesting story to tell. Then write his story as if he himself were telling it.
3. Ask your parents to help you recall an incident from your childhood that they think others would find amusing. Retell this incident from the viewpoint of your parents.

Worksheet for Activity #1d cont.

WRITING THE SHORT STORY - II

Study Sheet for Activity #2a: PLANNING THE NARRATIVE

As noted before, a story is different from an exposition in that a story is planned "backward," that is, from the ending back to the events that lead up to it. The reason for this is that everything that happens in a story must build up to the climax of the last scene. You cannot know, of course, what to put in or leave out until you know how each bit of conversation, description, and incident contributes to the emotional impact of the last scene.

A. Organize the story.

The best way to organize your story is to ask yourself the following questions:

1. How is the story going to end?
2. Where should the story begin?
3. Should the story be told in the first or third person?
4. Which parts or scenes should be written in the greatest detail?

(a) Decide upon the ending first.

At this stage you have only your essential "story situation" or basic plot in mind. Suppose it were the following:

> During lunch hour a girl finds ten dollars on the school grounds. In class she waits impatiently for the final bell so that she can hurry to the store and buy a sweater she has been coveting. Before the bell rings, however, she finds out who has lost the money.

The conflict here is obvious. It is one of conscience: Will the heroine restore the money to its rightful owner, or will she spend it on herself? Now of course she must do one or the other of these two things; but if she does

Study Sheet for Activity #2a cont.

either immediately, that is, without taking thought, then there is no conflict and no story. In other words, the lucky girl cannot be either entirely selfish or entirely unselfish. She must feel both of these impulses—the selfish and the unselfish—at the same time and with almost equal force. Only in this third case is the conflict sharp enough to make a good story.

This consideration warns the storyteller that his story cannot succeed unless he creates a realistic character—neither all saint nor all sinner. Now to further define his main character, he must imagine the ending. Suppose it were the following:

> The girl gives back the money. She does it sadly and is not rewarded. (Only in Mother Goose does the beggar whom the hero befriends turn out to be the King in disguise.) Nevertheless, she is at peace with herself as she walks home.

As you can see, this ending allows the better nature of the heroine to prevail. It also means that the story teller must make his story exciting by letting it appear—right up to the last moment—that the heroine will not give back the money but will buy the sweater. This is what is meant by planning a story "backward" from the ending.

(b) Begin the story as near to the end as possible.

With the ending of the story in mind, you must now determine where to begin. The best place, of course, is just at that point at which the tension has already begun to mount and only a few scenes lie between the beginning and the climax.

In the sample story the planner has decided to show the mounting tension in three scenes:

WRITING THE SHORT STORY - II

Study Sheet for Activity #2a cont.

(1.) The girl is excited and impatient as she waits in class for the final bell. She manages to pass a few surreptitious notes to her best friend. These notes infect the other girl with her own excitement. The girl does not dare give her friend the details, but can only hint vaguely of a "great event" that is to come to pass right after school. At length, the impulse to confide grows so strong that both girls contrive to be sent down together to the girls' locker room on some errand.

(2.) The girls settle themselves on a bench, and the heroine prepares to divulge the great secret. This confidence is interrupted by the sound of someone crying softly behind the lockers. The girl in tears turns out to be some-. one whom, for her past rudeness, they both despise—a large, awkward, impudent girl whose present distress is so graceless both are moved to contempt by it. The friend questions the weeping girl and finds that it she who has lost the money. She finds further that the girl does not dare go home for fear of her parents' anger. The friend is not very deeply interested in this story; and so, dismissing the other from her mind, she turns eagerly to the heroine again. This time, however, she finds her changed. Where before she was brimful of her secret, now she is shy and abashed. Both girls then return to class—one perplexed and the other strangely silent.

(3.) In class once again, the heroine waits as before for the final bell. she still dreams of the sweater, of course, but her mind is now troubled by the memory of the girl's tears in the locker room. As the minutes pass, she arrives at a state in which she is quite unable to tell what she will do when the bell rings.

When it does finally rings, the heroine goes half-reluctantly to the store, buys the sweater, and tries it on before the mirror. The sweater is beautiful —everything she hoped for and more. As she admires it in the mirror, however, she chances to meet her own gaze in the glass. There stands a girl she only dimly recognized and one whom in her heart she doesn't like. Accordingly, to the amazement of the shopgirl, the heroine returns the sweater; and with the money in her hand, leaves the store and makes her way back to school to look for the girl who lost the money.

These three scenes are just enough to let the conflict in the girl's conscience come to a climax. As for the introductory circumstances of the story —the time and place and the heroine's delight in first finding the ten dollar bill—these circumstances the storyteller sees at once he can impart in the first scene. He does not really need to tell of the discovery in a separtae scene. It will tighten the story if he does not.

WRITING THE SHORT STORY - II

Study Sheet for Activity 2a cont.

(c) Decide on the point of view.

The next Question to decide is called the narrative point of view. That is, from whose viewpoint will the story be told? Will it be the main character who refers to himself as "I" (first person method) or some onlooker who refers to all the characters as "he," "she," or "they" (third person method)?

Usually, short, "confessional" stories of dramatic inner change seem best suited to the "I" as storyteller. The narrator is inside the story, acting and being acted upon; and therefore his point of view is closest to the heart of the story. This makes the first person method intimate and vivid.

Many stories, on the other hand, cannot be told by an "I." Often incidents happen in stories that the hero could not know about. Conversations take place that he cannot possibly hear; changes occur around him that he doesn't understand. Yet it is often essential to such stories that the reader understands all--in other words, by an omniscient author. Stories like this require the third person method. In this point of view, the author is like an all seeing god who can look into the minds of all the characters and know what each is thinking.

No matter what point of view you choose, there is one thing you must keep in mind. You must be consistent. You cannot begin with an "I" and later switch to "he." Nor can you step outside the consciousness of your hero when it suits your convenience to do so. When, for example (to take an extreme instance), your hero loses consciousness, your story must abruptly stop.

(d) Decide which scenes should be presented in greatest detail.

Obviously, the most important parts of the story should receive the most

Study Sheet for Activity #2a cont.

attention. But which parts are most important? Surprisingly, the most important scene is often not the climax. There is (to take the sample story as an example) nothing particularly unusual about restoring lost money to its rightful owner. Most sophomores would do it without any of the heroine's indecision. The only dramatic interest in the last scene of the sample story comes, not from what the heroine does, but from what she feels as she discovers before the mirror that nothing is really free. The reader, however, would have no inkling of the meaning of this moment in the store if he had not already participated in the girl's earlier crisis of conscience.

You can see, therefore, that the most important scenes are those which give the greatest insight into the character of the hero. It is on these scenes that you must take your greatest pains.

WRITING THE SHORT STORY - II

Worksheet for Activity #2b:

Directions: Select any one of the following "scenes of quiet crisis" as the basis of a narrative. These scenes or incidents may help you devise your own original story.

1. A boy goes to his counselor because he is deeply disturbed by his relationship with his parents. The boy finds that his counselor completely misunderstands the situation and offers him only vague words of comfort.
2. A girl decides that she can no longer go steady with her boyfriend because their relationship has grown too serious. She tries to explain her feeling to him.
3. An honor student has been caught cheating. He reports after school for an interview with his teacher.
4. A shy boy sits alone at a cafeteria table. Suddenly, he finds that he is being teased by a group of football players.
5. A boy and girl have secretly liked each other for a few months. One afternoon they find themselves alone in the school newspaper office.
6. A boy has been dating a girl for months but has been very careful to keep her away from his home and his family because he is ashamed of both. One Saturday the girl drives up to his house for a surprise visit.
7. A member of a school club is attending a meeting in which new members are being considered. He hears the group discuss unfairly a friend of his who is a member of a minority group.
8. A boy is studying for a biology final with a small group of his friends. Another friend rushes up to the table and announces that he has found a carbon copy of the test.
9. A girl has been delayed in the locker room. She happens to see one of her best friends steal a watch from another girl's locker.
10. To gain prestige with his crowd, a boy has foolishly bought a car. He meets the first payment but, at the end of the second month, he finds that he cannot possibly meet the next one.

WRITING THE SHORT STORY - II

Study Sheet for Activity [illegible]a: A STORY OUTLINE

While you cannot outline your narrative in the sense of identifying major topics and subtopics, you can plan your story on paper in such fashion that your teacher can see where you need help before you begin to write. Use the outline form below to submit your story idea to your teacher for his suggestions and approval.

SAMPLE STORY OUTLINE

(1) Main character--Carolyn Tedesco, a high school sophomore
(2) Setting--A high school anywhere in the United States
(3) Basic story situation--A girl finds ten dollars on the school grounds.

> During the afternoon before the final bell, she entertains herself with pleasant fantasies of how she will impress her friends with the lovely sweater she intends to buy with the money. Before the final bell, she discovers the real owner of the money. A struggle ensues in the girl's conscience. She decides at last to restore the money.

(4) Minor characters--Susan Grimes, Carolyn's best friend: Nora Southey, the loser of the money.
( ) The point of view--First person
( ) The point of the story--Everything has its price.

WRITING THE SHORT STORY - II

Study Sheet for Activity #3b: WRITING THE NARRATIVE

A story, like a composition, is best written out quickly while details are fresh and vivid and jostle each other to be put down on paper first. Again, as with a composition, it is best to set the story aside for a little while so that you may come back to it later with new eyes and a mind refreshed. Then, attack it anew, making every change that seems to tighten the story.

As for style, try to achieve a narrative style that sounds like good informal talk. The story itself is the thing that should hold attention, not the "literary" quality of the way you tell it. This is summed up in the injunction-be natural. You can always communicate more to your readers by what you leave out than by what you put in. A good story, after all, is dramatic; it shows things happening before our eyes instead of telling about them. Even when these things are emotional changes that are invisible, it is always more effective to show than to tell. Below are five suggestions that make for good storytelling.

A. Use effective storytelling techniques.

(1) Establish the setting.

In a short narrative like the one you are writing, you should limit yourself to one setting—one definite time and place in which the story takes place. Establish the setting quite early in your narrative, either at the very beginning or right after the introduction of the main character. Don't feel you have to describe all aspects and details of the setting. It makes more sense to choose a few salient features of the setting to sketch in —distinctive odors, sounds, sights, and textures. Let the reader fill in the rest of the details in his own imagination.

WRITING THE SHORT STORY - II

Study Sheet for Activity #3b cont.

Notice in the following excerpt how author Sally Benson is able to establish the setting with a minimum of carefully chosen details:

> Although the window by the breakfast nook was open, it was very warm. The yellow and white gingham curtains hung still, and the blue oilcloth tie-backs showed beads of moisture. Even the painted table top felt damp and sticky, and Joe Grannis was conscious of the discomfort of the hard bench on which he sat. [1]

(2) Introduce the main character early.

The main character also must be introduced early in the story, either at the very beginning or right after the setting has been described. Again, don't overdescribe your main character. The more you try to particularize the face you see, the more you will destroy the one the reader's imagination is forming. Give the portrait a few broad strokes and let the reader complete the picture. Usually one vivid detail will prove more effective than a complete description. Give your main character a name that will be distinctive and yet will not call undue attention to itself. On the other hand, do not bother to name characters who merely walk on.

Show, do not tell. Give your main character life by showing his actions, his mannerisms, his features, and weave the description unobtrusively into the narrative.

POOR	BETTER
He was nervous.	He tore at the rugged cuticle on his thumb. His hand seemed to shake. His words tumbled out breathlessly.
He was tall.	He let his long legs stretch out over half the floor.

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[1] From "Professions: Housewife" by Emily S. Benson from Short Stories from the New Yorker by the Editors of the New Yorker. Copyright © 1960 by Simon & Schuster. Reprinted by permission.

Study Sheet for Activity #3b cont.

He was conceited.	He looked at himself in the mirror, carefully adjusted his tie, pushed a wave into his hair, turned his head half to the left, and smiled approvingly.

(3) Introduce the conflict early in the story.

The very beginning of the story must present or hint at a problem or a conflict. After establishing the setting and introducing the main character, you must indicate clearly to the reader what kind of conflict has developed or probably will develop.

> Carefully he arranged one black forelock so that it dropped over his temple. "But I don't want any breakfast, Mother," he called from behind the bathroom door. Idly he scraped at the film of dirt covering the washbowl and looked once more at that nose—too long, too sharp, too much nose.
>
> "But breakfast is your best meal, Billy."
>
> Oh, for the love of Pete, he thought, every morning we argue about breakfast and every morning she calls me "Billy."

Note here that in just a few sentences we know much already: the boy is worried about his appearance; his mother is not a very good housekeeper; she still thinks of him as a very young boy; and there has been a long-standing conflict between them.

(4) Using dialogue to reveal character and keep the story moving.

Dialogue is talk reproduced, not just reported, and accordingly is much more fascinating to read than straight narration. The characters reveal themselves much more intimately by what they say than by what is said about them.

Before you can write good dialogue, however, you must develop an ear for the way people talk. Listen carefully to the talk of people of all ages and sorts. Note their characteristic expressions, the constructions they use in speech, and the idioms they favor. Jot down in your journal or notebook scraps of dialogue that appeal to you and seem to be real clues to character.

WRITING THE SHORT STORY II

Study Sheet for Activity #3b cont.

Try also to preserve the naturalness of the spoken language. Avoid long speeches and stilted structure, unless, of course, this is the way you intend a character to speak.

( ) End your narrative effectively.

Don't make your ending so abrupt that the reader turns the page expecting to find more. On the other hand, don't waste your reader's time with a long drawn-out ending. End the story just as soon as the central conflict has been resolved. Don't feel you have to tie up all loose ends. The conflict, after all, is the story.

Three kinds of endings are so poor that they should always be avoided:

1. The "miracle" ending--A poor boy finds a wallet with $100 in it.
2. The "fake" ending--"Then he woke up and realized it was all a dream"
3. The moralizing ending--"John realized then, deep in his heart, that honesty is the best policy."

WRITING THE SHORT STORY - II

Worksheet for Activity #3c:

Directions: Write a one-paragraph description of one of the following settings, being sure to include important sense impressions.

1. The boys' locker room after a game
2. The dining room at home
3. A farm kitchen at noon
4. The local snack shop or drugstore
5. The gym after a big dance
6. A favorite classroom
7. The cafeteria during lunch period
. A lonely street corner on a wintry morning
9. The lobby of a movie theater
10. A quiet spot in the country

WRITING THE SHORT STORY - II

Worksheet for Activity #3d:

Write a brief exchange of dialogue between the pairs of characters given below. See if you can write the dialogue so that a reader would know who is talking even though you failed to identify him.

1. A grandfather in his 70's and an eight-year-old boy
2. A teen-age boy and his four-year-old sister
3. A college freshman and a high school junior
4. A high school sophomore and an eighth-grader
5. A policeman and a woman driver

WRITING THE SHORT STORY - II

Study Sheet for Activity #4: REVISING THE NARRATIVE

At this stage, your story is down on paper. Read it now swiftly to see if it "reads" well. A story that "reads" well has a certain momentum; that is, it carries the reader's interest along in a smooth-flowing narrative current from the beginning to the end. Nothing intervenes to check that current—no unnecessary description, no superfluous incident, no loose ends, and of course no spelling or gramatical errors.

Revise the first draft.

As you begin to revise, check your narrative against the list below. Any element in the story that fails to pass muster should now be rewritten. Then all that remains is to copy the final draft carefully according to your teacher's instructions.

CHECKLIST FOR THE NARRATIVE

1. Does it have a good title—one that relates to the story, yet is not too trite or too general?
2. Is the setting—the time and place—given early in the narrative with a few significant sensory details?
3. Is the main character introduced early in the narrative with a few characteristics and features indicated?
4. Is the dialogue natural and consistent with the characters?
5. Is the point of view consistent?
6. Is the basic conflict given early in the narrative?
7. Is the theme or central meaning of the story clearly suggested?
8. Is the narrative free from spelling, usage, sentence structure, and punctuation errors? The punctuation of dialogue needs special care.

WRITING THE SHORT STORY - II

ENGLISH

LEARNING ACTIVITY PACKAGE

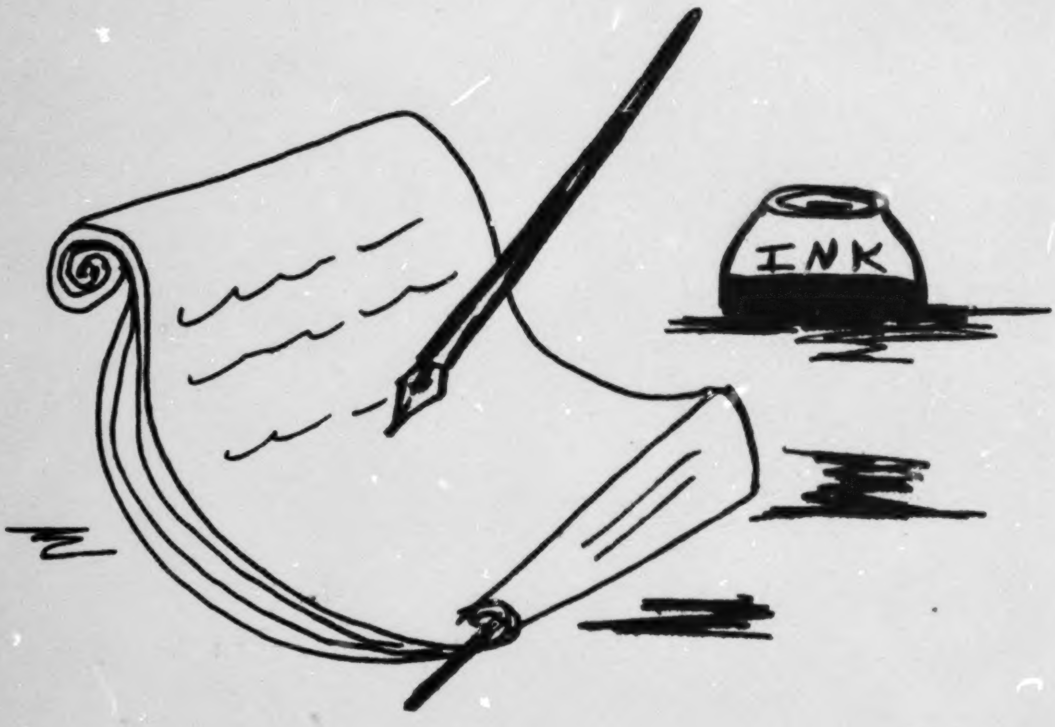
EVALUATION

NAME________________________

The student can	Date Completed	Initials
1. demonstrate a comprehension of the elements of a short story by writing one.	__________	__________

WYMORE VOCATIONAL TECHNICAL CENTER

THE SHORT STORY



LANGUAGE ARTS

NAME______________________________

LEARNING ACTIVITY PACKAGE

INITIAL DEVELOPMENT

BY

JUNE POWELL

THE SHORT STORY

I. Directions

1. Read the entire package carefully. If you need help, see the instructor.

2. See instructor for pretest.

3. Complete the learning activities.

4. Complete the post test.

   A score of 80% is needed on the English post test as evidence for the successful completion of this package.

II. Goal: To develop in the English student an understanding of and ability to read the short story.

III. Specific Objectives

The student will

1. define orally a given list of related terms.

2. select and read a given number of short stories.

3. demonstrate an understanding of a selected short story by completing given assignments.

4. select, list and define unfamiliar words in a selected short story.

5. demonstrate an understanding of the structure of a short story by completing given, related assignments.

6. compose original sentences illustrating the meaning of selected words.

7. draw illustrations of characters and scenes in selected short stories.

8. research and write a report on a selected author.

THE SHORT STORY

IV. Activities, Materials and Resources

1. Read and study carefully "The Short Story" on page 3 of this package.

2. To your instructor, explain orally the following terms:

   plot
   character
   setting

3. a. See your instructor for aid in choosing a short story to read.

   b. Read the short story you have chosen.

4. After carefully reading the story, complete page 4 of this package.

5. a. Choose a second short story to read. Be sure to have your instructor approve your selection.

   b. As you read this story, make a list of all the words which are unfamiliar to you. Use page 5 of this package for your word list. Be sure to check the meanings of these words as you read or you may miss part of the meaning of the story.

   c. Complete the study sheet on pages 6 and 7 of this package.

6. a. Choose a third short story to read and have your instructor approve it.

   b. Complete the study sheet on page 8 of this package.

ENRICHMENT

7. a. Select a fourth story and read it.

   b. Complete the study sheet on page 9 of this package.

8. a. Select a final short story and read it.

   b. Complete the study sheet on page 10 of this package.

THE SHORT STORY

Study Sheet for Activity #1: THE SHORT STORY

Read the following.

The short story is different from other types of literature. It is usually short enough to read in one day. The short story has one main plot, few main characters, and often covers only a short span of time. It usually takes up a dramatic moment in the lives of its characters. It then ends quickly.

PLOT - The plot is the events of the story. Often the plot is a conflict between two people in the story.

CHARACTERS - The characters are the people in the story. Sometimes animals take the place of people as characters.

SETTING - The setting is the time and the place of the story.

Every short story has characters, plot, and setting. You should be able to identify each of these in the stories that you read.

THE SHORT STORY

Study Questions for Activity #4:

DIRECTIONS: Complete the following questions.

1. Explain, orally and/or in writing, the first story you read.

2. Name the author of the story.

THE SHORT STORY

Worksheet for Activity #5b: UNFAMILIAR WORDS

THE SHORT STORY

Worksheet for Activity #5c:

1. Discuss your word list and the story you read with the instructor.

2. List the characters in the story and describe each.

3. Write a sentence for each word on your word list on page 5 of this package. Use the words in the same context as in the story. Use a separate sheet of paper if necessary.

4. Draw pictures to illustrate what you think each character in the story looks like. Use a separate sheet of paper for your drawing.

THE SHORT STORY

Worksheet for Activity #5c cont.:

5. What is the plot of the story?

6. What is the setting of the story?

7. Who is the author of the story?

THE SHORT STORY

Worksheet for Activity #6b:

1. What is the name of this story?

2. Who is the author of this story?

3. What is the plot of this story?

4. What is the setting of the story?

5. List the main characters and describe each briefly.

6. List any words in the story which you did not know and define each.

THE SHORT STORY

Worksheet for Activity #7b:

1. Name the author and list any other short stories or books he has written.

2. Draw a picture of one scene in your story.

3. Summarize the story orally to your teacher. (You may wish to make notes to study for the post test.)

4. See the instructor for specific questions about your story.

THE SHORT STORY

Worksheet for Activity #8b:

1. Describe the story that you read. Include the setting, plot, and the names of the characters.

2. Draw a picture that portrays an interesting scene in your story.

3. Research and write a report on the life of the author. Use the library for resource information.

THE SHORT STORY

LANGUAGE ARTS

LEARNING ACTIVITY PACKAGE

PRETEST/POST TEST NAME____________________

1. Define the following terms:
   a. plot - ____________________
   b. setting - ____________________
   c. character - ____________________

2. a. List the titles and authors of the stories you read.

THE SHORT STORY

LANGUAGE ARTS

LEARNING ACTIVITY PACKAGE

PRETEST/POST TEST cont. NAME______________________________

b. Briefly summarize each story.

THE SHORT STORY

LANGUAGE ARTS

LEARNING ACTIVITY PACKAGE

PRETEST/POST TEST cont. NAME______________________________

3. See the instructor for an oral quiz on the words you were unsure of in the stories you read. Write a sentence using 3 of the words.

a.____
____

b.____
____

c.____
____

4. Choose one story you read and list and describe the characters in the story.

5. Choose a different story and draw a picture of a scene in the story. Be sure to title your illustration. Use a separate sheet of paper if necessary.

THE SHORT STORY

LANGUAGE ARTS

LEARNING ACTIVITY PACKAGE

PRETEST/POST TEST cont. NAME________________________

7. If you completed the enrichment activities, discuss with the instructor some of the interesting facts about the author you researched.

THE SHORT STORY

LANGUAGE ARTS

LEARNING ACTIVITY PACKAGE

EVALUATION

NAME ______________________

The student can	Date Completed	Initial
1. define orally a given list of related terms.		
2. select and read a given number of short stories.		
3. demonstrate an understanding of a selected short story by completing given assignments.		
4. select, list and define unfamiliar words in a selected short story.		
5. demonstrate an understanding of the structure of a short story by completing given, related assignments.		
6. compose original sentences illustrating the meaning of selected words.		
7. draw illustrations of characters and scenes in selected short stories.		
8. research and write a report on a selected author.		

THE SHORT STORY

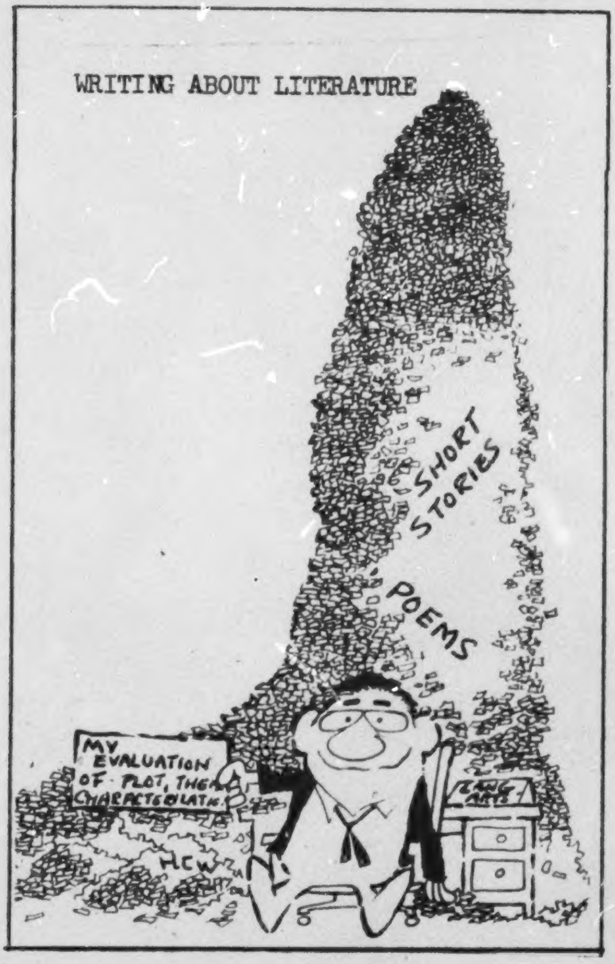
TEACHING GUIDE FOR "THE SHORT STORY"

A. Books suggested for use:

1. Introduction to the Short Story by Crosby E. Redman - this book has questions and word studies at the end of each story.
2. ACE Combo - contains very short stories with activities at the end.
3. The Way It Is - short stories and "Learner Log," Xerox Corporation
4. Scope Literature - Contact Series - available for check out from the English Department.

B. This package can be adapted for use by low and high-level readers simply by selecting short stories on the student's reading level.

WRITING ABOUT LITERATURE


SHORT STORIES
POEMS
MY EVALUATION OF PLOT, THEM CHARACTERIZATI
LANG. ARTS
HCW

LANGUAGE ARTS

NAME ____________________

LEARNING ACTIVITY PACKAGE

INITIAL DEVELOPMENT

BY

SHIRLEE C. PATRICK - MID-FLORIDA TECHNICAL INSTITUTE

ORANGE COUNTY CAREER DEVELOPMENT PROGRAM

410 Woods Avenue

Orlando, Florida 3280

WRITING ABOUT LITERATURE

I. Directions

1. Read the entire package carefully, If you need help, see the instructor.

2. See instructor for pretest.

3. Complete the learning activities.

4. Complete the post test.

   A score of 85% is needed on the English post test, as evidence for successful completion of this package.

II. **Goal:** To develop in the English student the ability to write a literary critique.

III. Specific Objectives

The student will

1. define, spell and use a given list of related words and terms.

2. given three short stories to read, prepare a written evaluation of at least one of them considering such things as plot, theme, conflict and characterization.

3. identify and differentiate between the literal and implied meanings of poems.

4. identify and write, in his own words, the central idea of any teacher selected poem.

IV. Activities, Materials and Resources

1. Define the terms on pages 3, 4 and 5 of this package.

2. Learn to spell the terms on pages 3, 4 and 5 of this package.

3. a. Read lesson #28, "Writing about the Short Story" on pages 237 - 243 in Composition: Models and Exercises.

   b. Complete "Now you try it" pages 243 - 244. Attach your work to this package.

4. a. Obtain from the instructor a literature book and read the short story "The Fog on Pemble Green."

   b. Complete the exercise on pages 6 through 11 of this package.

5. Using page 12 of this package, explain in paragraph form the "fog" on Pemble Green.

6. a. Read lesson 29, "Writing about a Poem" on pages 245 - 249 in Composition: Models and Exercises.

   b. Complete the exercise "Now you try it" on page 247. Attach your work to this package.

   c. Complete the exercise "Now you try it" on page 249. Attach your work to this package.

7. a. Read the two poems, "I Had Been Hungry All the Years" by Emily Dickinson, page 263 and "The Unknown Citizen" by W. H. Auden, pages 266 - 267 in Composition: Models and Exercises.

   b. Complete the exercise on page 13 of this package.

8. Read "Guide to Reading Short Stories" on pages 14 through 17 of this package.

WRITING ABOUT LITERATURE

Worksheet for Activity #1: VOCABULARY

1. characters
2. action
3. conflict
4. kinds of conflict
5. plot
6. dialogue
7. stereotyped characters
8. climax
9. theme
10. tone
11. style
12. setting

WRITING ABOUT LITERATURE

Worksheet for Activity #1 cont. VOCABULARY

13. exposition (in fiction)

14. fiction

15. non fiction

16. universal

17. short story

18. poetry

19. implied meaning

20. literal meaning

21. denoument

22. dated

23. rising action

24. falling action

WRITING ABOUT LITERATURE

Worksheet for Activity #1 cont.

VOCABULARY

25. protagonist ______________________________

26. antagonist ______________________________

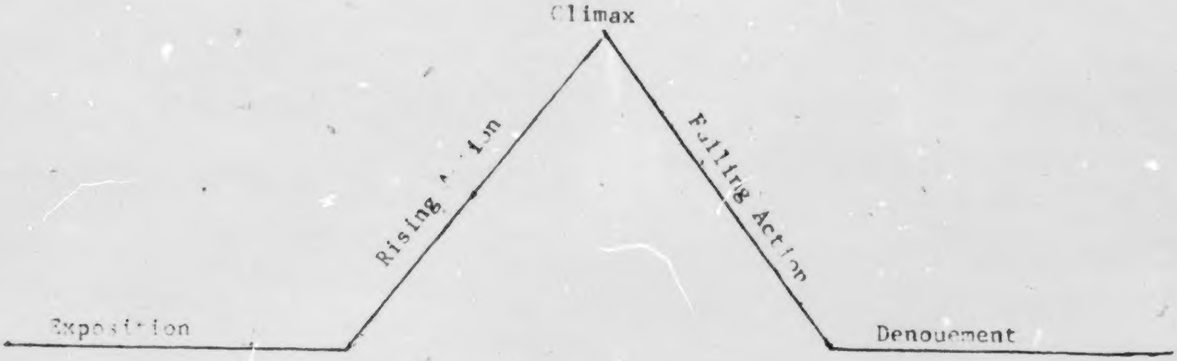
WRITING ABOUT LITERATURE

Worksheet for Activity #4:

A. In chronological order, name the series of events or incidents which constitute the plot.

1. ______________________________
2. ______________________________
3. ______________________________
4. ______________________________
5. ______________________________
6. ______________________________
7. ______________________________
8. ______________________________
9. ______________________________
10. ______________________________

B. The Aristotelian plot, as you know, looks like this:


Climax
Rising Action
Falling Action
Exposition
Denouement

Discuss each element and explain the author's use of it in the story. (e.g. Is it effective? Does it add to the unity or not? **Explain**.)

WRITING ABOUT LITERATURE

Worksheet for Activity #4 cont.

C. Write a paragraph or paragraphs giving your opinion on the following:

1. Does the plot show originality?

2. Is the plot convincing and true to life?

WRITING ABOUT LITERATURE

Worksheet for Activity #4 cont.

D. Fill in the following sheet on character:

Protagonist: ____

Character traits ____

____

____

Other characters: ____

____

Character traits: ____

____

____

Is there a conflict? ____

Is it external? ____

Is it internal? ____

What are the opposing forces?

E. Does the author use this conflict to reveal the character's personality? How effective is his use of it? Explain your answers in detail by citing specific examples in the story.

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Worksheet for Activity #4 cont.

F. What other methods does the author employ to reveal character? (e.g. action, dialogue) Explain how effectively or ineffectively the author does this.

G. Does the character seem life-like? What makes him this way? OR What is it that makes him seem unrealistic? Explain by making reference to specific examples in the story. (At least one coherent paragraph.)

H. Does the plot support this character? Cite examples in the story to support your answer.

WRITING ABOUT LITERATURE

Worksheet for Activity #4 cont.

I. Evaluate the story's setting according to:
(1.) method of presentation.
(2.) importance to the story.
(3.) influence of setting to the story.

N.B. In some stories, the setting is extremely important while in others it is less important. If the action and the chief character are universal, neither time nor place is crucial to the development of the story. Your answers should contain three paragraphs at least-- each one corresponding to 1, 2, and 3.

WRITING ABOUT LITERATURE

Worksheet for Activity #4 cont.

J. What is the theme of the story? Does it illustrate a deeply felt conviction about something or merely state a general truth? Explain your answer in paragraph form.

K. Does this theme engage the reader's participation so that he experiences and gains a deep and rewarding insight into people and life? Whether you answer "yes" or "no" to this question, explain in at least two paragraphs. Cite Specific examples in your answer.

WRITING ABOUT LITERATURE

Worksheet for Activity #5:

Explain in paragraph form the "fog" on Pemble Green.

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WRITING ABOUT LITERATURE

Worksheet for Activity #7:

A. For each poem read, identify and label the literal meaning and the implied meaning, if both apply.

B. For each poem, write a paragraph which explains, in your words, the central idea of that poem.

Study Sheet for Activity #8: GUIDE TO READING SHORT STORIES

Before you can fully appreciate and understand the short story, you should be able to recognize some of its important characteristics. You should know how the parts of a story combine to form a whole and how much each part contributes toward the total effect. In other words, you should learn to read critically. In ordinary usage you may associate "criticism" with unfavorable comment, but this is not the real meaning of the word. In literature criticism means appraisal, evaluation, and appreciation. As you learn to read critically, you will develop your ability to recognize good writing, and you will increase your enjoyment of the best literature.

I. ACTION

In simplest terms, a story is an account of something that happened: The "something that happens" is the action. In most stories the action is more than just a series of unrelated incidents; rather, the action is organized into a plot. The plot is the plan, the blueprint of the story. The basis of every plot is a struggle or conflict, with the opposing forces so evenly balanced that the reader is in doubt about the outcome. Generally, the opposing forces are persons or groups of persons, though many fine stories have been written about other kinds of conflict, such as the struggle against the forces of nature, and some of our best stories are purely psychological; the conflict centers about ideas or attitudes. The turning point of the plot, the point at which the reader can foresee the outcome of the struggle, is called the climax.

Study Sheet for Activity #8 cont.

II. CHARACTER

Character is as basic as action. These two story elements are linked inseparably. Action reveals character, and character determines action. Action leads to changes in character, and changes in character in turn lead to new kinds of action. In many modern stories character is the action, for very little happens except in the mind of the chief character.

In a short story, descriptions of characters cannot be long. The few sentences that can be spared to present a character must be keenly illuminating. A gifted writer will often sketch his characters while showing them in action, so that the plot develops while the reader is forming his impression of the persons involved. The finest writing generally presents subtle and complex characters. Some stories emphasize action more than character, but even in this kind of fiction, character must seem realistic, though not necessarily complex. To create a successful story, the author must convince the reader that the actions and motives of his characters are those of living people.

III. POINT OF VIEW

A story must be told from a point of view. This is the position from which the action and characters are seen by the author. Fundamentally, there are two ways of telling a story; through the first person (I said, I did) or the third person (he said, he did), but there are varieties of these two

Study Sheet for Activity #8 cont.

methods. The first person narrative may represent the voice of main character, or it may simply be that of a minor character who observes the action. First-person narration, regardless of how it is used, has the advantage of speaking directly to the reader, but it limits the author in that he can reveal only what the narrator could be expected to know. The narrator, for example, cannot tell us what the other characters are thinking.

Third person narration allows the author to reveal more knowledge than any single character in the story could possess. The author may even tell what many of the characters are thinking. This treatment is called the omniscient (all-knowing) point of view, and its obvious advantage is that is allows the author the greatest freedom in telling a story, since no restriction is placed on the information he may reveal.

Occasionally the author will employ third person narration, but he will tell of events only as they appear to the eyes of one of the characters in the story. This limited point of view has both the advantages and limitations of first person narration; it can intensify our identification with a specific character, and it can present a situation vividly and realistically, but it restricts the knowledge that the author may reveal.

IV. SETTING

The setting of a story--the specific time and place of the events--is rarely a dominant element. Setting is stressed in only two kinds of fiction, the local color story, which focuses on the interesting peculiarities of a

Study Sheet for Activity #8 cont.

particular region, and historical fiction, which concentrates on a specific era. Even where setting is not dominant, however, it can still be important. In stories that attempt to create a special mood, setting can be used to build up atmosphere; the descriptive details can give an emotional coloring to the entire story. Another frequent use of setting is to create an impression of reality. Stories of fantasy will often be given a realistic setting in order to help make the strange events more believable.

V. STYLE

Style refers to the author's use of language, his selection of words, his ways of expressing himself. One writer may use as many figures of speech as a poet; another may employ a host of adjectives and adverbs; another may write a sparse, direct prose. Style helps determine the tone of a story. Whether the tone is light or serious, comic or tragic, it will be created by the author's use of particular words or phrases. As you read, watch for the effects of style, and try to determine how the author's use of language creates a particular tone.

LANGUAGE ARTS

WRITING ABOUT LITERATURE

LEARNING ACTIVITY PACKAGE

PRETEST NAME ______________________

A. Define the following words:

1. stereotyped character ______________________
2. kinds of conflict ______________________
3. setting ______________________
4. theme ______________________
5. tone ______________________
6. style ______________________
7. plot ______________________

LANGUAGE ARTS

WRITING ABOUT LITERATURE

LEARNING ACTIVITY PACKAGE

PRETEST cont. NAME ____________________

8. characterization ____

____

____

9. action ____

____

____

10. dialogue ____

____

____

B. Explain four elements of a good short story.

1. ____

____

2. ____

____

3. ____

____

4. ____

____

LANGUAGE ARTS

WRITING ABOUT LITERATURE

LEARNING ACTIVITY PACKAGE

PRETEST cont.   NAME ______________________

C. What is the difference between the literal meaning of a poem and the implied meaning of a poem?

D. Write two paragraphs developed through details and examples on one of the topics listed below:

(a) The best movie I have seen

(b) The best book I have read

(c) The best television program I have watched

LANGUAGE ARTS

WRITING ABOUT LITERATURE

LEARNING ACTIVITY PACKAGE

POST TEST: NAME ____________________

A. What is the difference between a poem's literal meaning and its implied meaning?

____

____

____

B. Read the short stories, "The Bet" by Anton Chekov, "The Beggar" by Guy de Maupassant. (See instructor for reading materials.) After reading the stories, choose one to use in completing the following items:

1. In chronological order, list the series of events or incidents which constitute the plot.

a. ____

b. ____

c. ____

d. ____

e. ____

f. ____

g. ____

h. ____

i. ____

j. ____

LANGUAGE ARTS

WRITING ABOUT LITERATURE

LEARNING ACTIVITY PACKAGE

POST TEST cont. NAME________________________________

2. Based on the short story you are using, discuss each element of the Aristotelian plot and explain the author's use of it in the story.

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3. Write a paragraph or paragraphs giving your opinion on the following:

a. Does the plot show originality?______________________________

____

____

____

____

b. Is the plot convincing and true-to-life?______________________

____

____

LANGUAGE ARTS

WRITING ABOUT LITERATURE

LEARNING ACTIVITY PACKAGE

POST TEST cont.　　　　NAME

4. What kind of conflict is there?

Is it external?

Is it internal?

5. What are the opposing forces?

a. Does the author use this conflict to reveal the character's personality?

b. What other methods does the author use to reveal character?

c. Who is the protagonist?

d. Who is the antagonist?

LANGUAGE ARTS

WRITING ABOUT LITERATURE

LEARNING ACTIVITY PACKAGE

POST TEST cont. NAME______________________________

e. Do the characters seem life-like?______________________________

Write a paragraph in support of your answer.

f. Does the plot support the main character?____________________

Cite specific examples to support your answer.

WRITING ABOUT LITERATURE

LEARNING ACTIVITY PACKAGE

POST TEST cont. NAME ____________________

6. Evaluate the story's setting according to:
   - a. method of presentation.
   - b. importance to the story.
   - c. influence of setting to the story.

7. What is the theme of the story? ____________________

Does it illustrate a deeply felt conviction about something or merely state a general truth? ____________________

LANGUAGE ARTS

WRITING ABOUT LITERATURE

LEARNING ACTIVITY PACKAGE

POST TEST cont. NAME ______________________________

Explain your answer in paragraph form.

C. Write a brief expository paragraph in which you explain the literal meaning of the following poem by Robert Frost. Do not comment critically on the poem and do not quote lines from it. Merely state in your own words, as simply and concisely as possible, what Frost is saying.

TRESPASS

(1) No, I had set no prohibiting signs
And yes, my land was hardly fenced.
Nevertheless the land was mine:
I was being trespassed on and against.

(2) Whoever the surly freedom took
Of such an unaccountable stay
Busying by my woods and brook
Gave me strangely restless day.

POST TEST cont. NAME______________________________

(3) He might be opening leaves of stone,
The picture-book of the trilobite,
For which the region round was known,
And in which there was little property right.

(4) 'Twas not the value I stood to lose
In specimen crab in specimen rock,
But his ignoring what was whose
That made me look again at the clock.

(5) Then came his little acknowledgment:
He asked for a drink at the kitchen door,
An errand he may have had to invent,
But it made my property mine once more.

D. Define the following terms:

1. setting ______________________________

WRITING ABOUT LITERATURE

LEARNING ACTIVITY PACKAGE

POST TEST cont. NAME________________________________

2. theme____

____

3. plot____

____

4. style____

____

5. dialogue____

____

6. climax____

____

7. poetry____

____

8. falling action____________________________________

____

LANGUAGE ARTS

WRITING ABOUT LITERATURE

LEARNING ACTIVITY PACKAGE

EVALUATION

NAME ____________________

The student can	Date Completed	Initials
1. define, spell and use a given list of related words and terms	________	____
2. given three short stories to read, prepare a written evaluation of at least one of them considering such things as plot, theme, conflict and characterization.	________	____
3. identify and differentiate between the literal and implied meanings of poems.	________	____
4. identify and write, in his own words, the central idea of any teacher-given poem.	________	____

LANGUAGE ARTS - WRITING

VOLUME III

BIBLIOGRAPHY

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